

K S O R

Guide

TO THE ARTS

APRIL 1984





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Loretta Thomson-Hague specializes in biological illustration. She attended San Diego State University and Southwestern College in California, and was graduated cum laude in 1981 with a Bachelor of Science in Art from Southern Oregon State College. She is a member of the Guild of Natural Science Illustrators, the Native Plant Society and the Rogue Gallery. Recent shows include one-woman shows at SOSC Central Hall Gallery and Gold N Gems in Ashland; the Sorpotimist Invitational, Medford; and the Rogue Gallery, Medford. Her work is currently exhibited at Ashland Community Hospital; the Jackson County Administration Offices, Medford; and Rainbow's End, Medford. She is also illustrator for "Tree Tributes," an educational project for Ashland Schools (see article on page 22).

The Guild wishes to thank Laurel Communications, Medford, for its help in Art Direction, Layout and Production.

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APRIL 1984

1250 Siskiyou Blvd. Ashland, OR 97520 (503) 482-6301

FEATURES

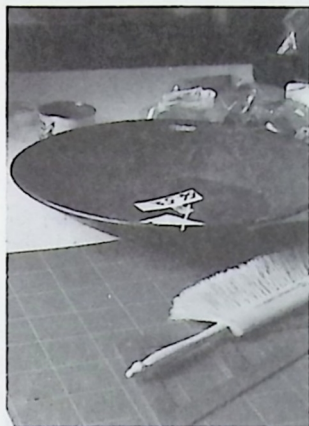
- 6 History in the Making**
Marla Cates looks at the Southern Oregon Historical Society as it documents our past—and present
- 12 Art: Reaching Upward and Out**
Kimberly Carnegie talks with Terry Melton as he judges submissions for an upcoming exhibit
- 14 Performing Poet**
Susan Spady traces the steps that took Joe Kogel onto the stage
- 22 Living Sculptures**
Linda Ryan tours an educational project of Ashland's Tree Commission

DEPARTMENTS

- 2 Director's Desk**
Listeners Guild President Carol Doty gives a progress report
- 5 Profile**
Remembrance of Things Radio by Ray Bradbury
- 18 Review: The Festival Blooms**
Anne Siegel imparts her views of the Spring Season at the Oregon Shakespearean Festival
- 41 Prose and Poetry**
- 45 Arts Events of April**

KSOR THIS MONTH

- 24 Programs & Specials at a Glance**
- 26 Program Listings for April**



History in the Making - 6



Reaching Upward - 12

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FROM THE DIRECTOR'S DESK**Another Marathon**

Sometimes one would think there just isn't anything left to say about a marathon, especially since so much is said about them on the air. But KSOR survives by dint of resourcefulness and not a small amount of luck. And so it was that a "slant" on marathons crossed my desk a few weeks ago and provided me with a good opportunity to voice a concern of my own.

An editorial appeared in *Opera News* this winter in which the magazine took public television to task for becoming too crass. The matter that particularly galled *Opera News* was the appearance of a special tribute to Maria Callas presented over PBS several months ago. It so happened that the problem was broadcast during PBS's Winter fundraiser and was used in that fashion. What really smarted, however, was that the program had relatively little to do with Maria Callas, a point with which I would have to concur.

And so, to *Opera News*, it seemed like public television was trading on the name of a great artist in order to stimulate pledge support. The column went on to decry a creeping commercialism and preoccupation with money in public television.

I don't think that charge can properly be leveled at public television as a whole but certainly some stations seem to have strayed in that direction. I have written on several occasions in the past year about my concern that some public radio stations are seeking to move the central focus away from its traditional program values and in the direction of "what sells."

Here at KSOR, we're still "plugging away" much as we have been for the past six or seven years. We're simply not following the pattern that some stations have adopted of going to three fundraising marathons a year rather than two. We're also not raising our annual KSOR Listeners Guild membership fee. And we're not trying to be something during a fundraising marathon that we're not at other times of the year. We all have things about KSOR that we might like to alter, and improve, but we're doing the best with what we have. And if those efforts are sufficiently to the liking of listeners then this is the time that we ask to have them supported in order that they can continue.

Our decision to stick with two marathons per year, even though we might conceivably be able to generate more pledge revenue from three shorter ones, stems primarily from a belief that you would rather have us devoting our time

to programming, rather than marathoning. Listeners cannot possibly comprehend the amount of energy that is required to prepare for, execute, and then follow up on the results of, a marathon. That is all energy not going into the daily production of programming. While the execution of the marathon is more taxing when it's slightly longer, doing only two per year leaves us free to devote more energy to the real reason we're hear—programs.

If you've traveled in other areas and heard other public radio fundraising efforts, you probably realize that many stations have membership dues that range between \$30 and \$60 per year. We note increasingly in marathons that listeners are pledging \$30 even when a membership in the Guild remains \$20. That's nice and much appreciated. And for those so inclined, it shortens the marathons. But we'd still like to keep the basic dues at \$20 for our many members who just don't think they can afford an increase. Maybe we're "behind the times," but we'd like to stay there just as long as we can afford to do so.

And so it's Spring Marathon time again beginning April 23. We'll have plenty of opportunities to tell you more about upcoming activities at KSOR. And we'll have plenty of time to talk with you on the phones—always one of our greatest pleasures.

Perhaps of greatest importance: to the best of our ability we're persevering in the same directions and with the same philosophy that KSOR began. And we're going to do what we set out to do—bring you good public radio programs—with your help.

New Applications Present Concerns

Over the past three months hundreds of new FM applications have been filed before the FCC by parties associated with the American Heritage Radio Network, which is part of the activities loosely described as "Jerry Falwell's Moral Majority."

For technical and legal reasons too complex to go into in this space, these filings present concerns to many public radio stations. In KSOR's case, the situation is more aggravated because of the nature of our translator network and the classification translators have under FCC rules.

There is less information available on these proposed new stations than one might desire and organizations, such as NPR, have been notably unsuccessful in securing data on these stations from the originating applicants.

We have watched the situation closely and devoted considerable study to the matter because the filings in Oregon could cause significant degradation in listening in some of the communities KSOR serves by translator. As of press time, we are still studying the situation and analyzing our options.

We wanted you to be aware that this type of situation is developing and suggest that you keep it in mind in the event you hear discussions in your community about new public radio stations that would provide programs from the American Heritage Radio Network.

And within the limitations of our resources, we *will* take necessary and prudent steps to protect your ability to listen to KSOR.

Ronald Kramer
Director of Broadcast Activities

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(503) 482-6301

KSOR-FM

1250 Siskiyou Boulevard
Ashland, Oregon 97520

MARATHON MUSIC POLL

As the KSOR staff asks for your gifts to make public radio possible in the Southern Oregon-Northern California region, we'd like to give you the gift of your favorite music. Note your favorites on this page and mail it to us right away so that we'll have it in time to count **your vote** for the music of the KSOR Spring Marathon of 1984. And then listen for the results!

Ante Meridian

_____	_____
_____	_____
_____	_____
_____	_____

First Concert

_____	_____
_____	_____
_____	_____
_____	_____

Siskiyou Music Hall

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Post Meridian

_____	_____
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Weekend Jazz

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_____	_____

The Blues

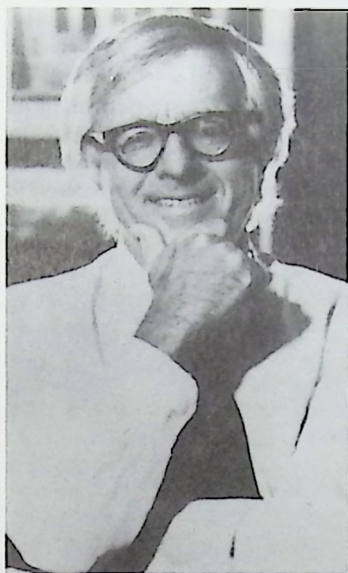
_____	_____
_____	_____

Folk Music

_____	_____
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All votes received by April 15 will be counted. Mail your vote today!

Remembrance of Things Radio



by Ray Bradbury

At long last, after a lifetime of waiting, I have my own dramatic radio series!

The waiting began, though I did not know it, in 1922 when, aged two, I sat on my grandfather's knee and listened to his cat's hair radio through a pair of headphones. I heard ghost voices from far places, and ghost music to go with it.

When I was five the bigger radios were beginning to show up in parlors in Waukegan, Illinois. If you fiddled with six or eight super-sensitive dials, and replaced a dozen burnt-out tubes every month or so, you could hear dim Schenectady or eavesdrop on the Dempsey-Tunney fight at Soldiers' Field in Chicago.

Waukegan, from then on, was a landing place for all the radio stars of the late Twenties and early Thirties. Fibber McGee and Molly used to come to town Saturday nights performing on stage their radio show, known as The Smith Family. Shirley Bell, who played Little Orphan Annie sang her Annie Theme Song. In the front row, staring up at her, I fell in love and mailed in my Ovaltine canister top to join the Little Orphan Annie Secret Society.

In swift succession, "Tarzan" and "Buck Rogers" arrived on radio, along with "Chandu" . . . all of them drove me mad to be a radio artist, writer, director, performer. This was long before Orson Welles got the notion. So I was light-years ahead of him in ego.

I decided to become a radio actor in Tucson, Arizona, shortly after my 12th birthday. I hung around the local radio station for weeks until they ran out of patience and gave me the job reading the Sunday funnies to the kids every Saturday night. This so infected my ego that it grew monster size. I began to write radio scripts, short stories, and novels . . . all bad, and all, thank God, safely lost in time.

Every night for a year, when "Chandu" went off the air I would sit down and, from memory transcribe the entire drama with pad and pencil or, when it arrived at Christmas, one of those splendid, cheap dial typewriters which spat forth manuscripts at the rate of about two paragraphs an hour.

(contd. on page 40)

KSOR GUIDE/APR 1984/5

History In The Making

SOUTHERN OREGON HISTORICAL SOCIETY

Text and photos by Marla Cates

Hidden away in the town of Jacksonville, there's a state treasure. It's the Southern Oregon Historical Society, a quietly energetic non-profit organization that is working hard to preserve today's history for tomorrow's generations.

Most people are familiar with the red brick Jacksonville Museum and the handful of historic buildings that have made the town one of the top tourist attractions in the state.

Yet this museum holds only a fraction of the Society's 800,000-piece collection, and is merely the tip of the iceberg when it comes to the enormous amount of behind-the-scenes activities.

Founded in 1948, the Society has grown to become the second largest historical society in the state. It boasts an impressive membership of 2,000, a 15-member board, a staff of 38 part-time and full-time employees and, last year, 194 volunteers.

Similar to the Oregon Shakespearean Festival in Ashland, it is a non-profit group that attracts dollars to the local economy; 80,000 people passed through the museum doors in 1983 alone.

The Society receives a large portion of its yearly funding from a voted-in tax levy, in addition to revenue from memberships, private donations and grants. Although it has never asked for the full amount of funding available, it plans to reduce the amount asked of taxpayers to only the amount needed to maintain the county-owned buildings it operates. To this end, a development officer was hired in February to explore new areas of funding, particularly grant opportunities that were previously too time-consuming for the Society to pursue.

Besides operating the well-known museum, the Society also maintains over 12 county-owned historical and modern buildings in Jacksonville which are used as exhibit centers and office space; including the Beekman Hotel, the U. S. Hotel and the railroad depot (now a post office).

The only property actually owned by the Society is a large temperature/humidity-controlled warehouse to house its extensive collection of artifacts, and the Hanley Farm which was acquired last year.

The farm once belonged to a long-time Southern Oregon family, and is being

restored to a public "living agricultural homestead" exhibit complete with farm equipment, crops and eleven structures and buildings.

The farm is a perfect example of why the Historical Society is in existence. As an educational organization, the Society's primary purpose is to find, collect and preserve examples of history—either modern or old—that will one day benefit future generations. In the same way that a goldpan helps illustrate life in the 1850s, the Hanley Farm will serve as an example of how agriculture came to be an important part of our economy today.

Yet a historical society doesn't exist just to document past history. Its task is to keep an eye on history *as it's being made*, anticipate changes in our culture, and identify what items will one day become historical artifacts.

Clearly, the Society's task is just beginning.

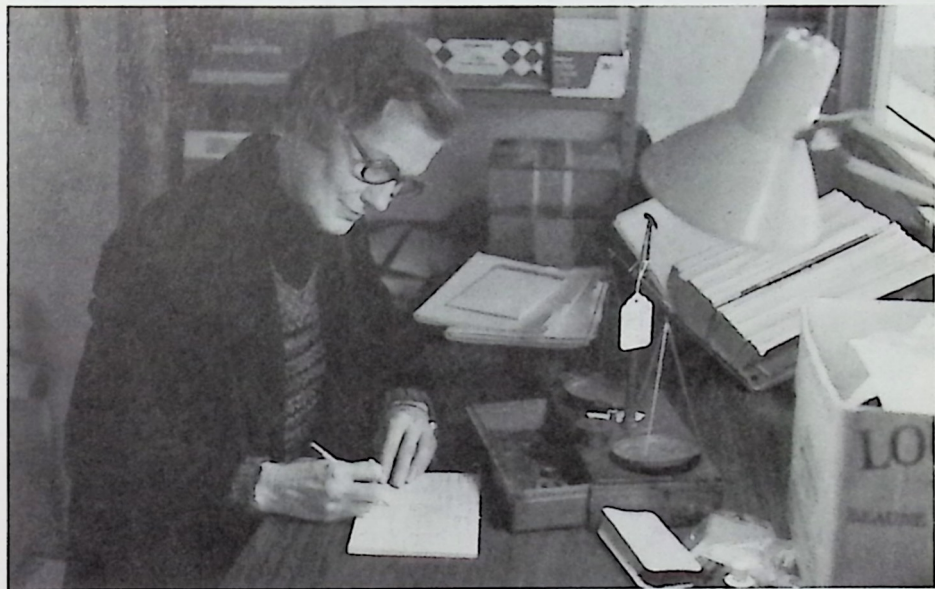
With the technological boom of the 30s, modern history is being "made" faster than one historical society can document it. We are living in a throwaway society that manufactures products made to be replaced in a few years time. We don't keep our broken toys, our outdated clothing, our

Waterfall furniture of decades ago, or our chipped corningware . . . instead, we throw them out and buy the new.

This is what the Society is concerned about. It's worked diligently to preserve artifacts from the past, but with so many changes happening in our culture



Brass troy weights from gold scale reveal date of manufacture.



Assistant Registrar Rosemary Bewl takes notes on a new acquisition, an 1850s gold scale.



Photographer Doug Smith and volunteer assistant Hiroko Mochida discuss a new project.



now—all important pieces of what one day will be history—it would like to get our "junk" now before it gets buried in a landfill.

Besides our disposable way of life, there are other factors of our culture that are keeping the Society from getting its hands on modern-day artifacts. Executive Director Bill Burk, one of the people responsible for the Society's recent growth, explains that a boom in antique shops, flea markets and garage sales has hurt the Society's chances for acquiring certain items.

"People are paying a price for the things we need, and we just can't compete in that kind of market," he says. "We just have to hope that people will take enough interest in us to donate the things we need to keep our collection current."

If in doubt, he says, a quick call to the Society's curator prior to a garage sale would be appreciated.

During a recent tour of the behind-the-scenes operations,

I was amazed to see exactly how large the Historical Society is and how well prepared they are for the enormous task ahead.

There is a huge collection of photographs, documents and film footage in the museum archives that are in great demand by professional and amateur researchers alike. People come to the library to look up information to exchange.

One man from Alaska, a descendant of the Applegate clan, has traveled to Jacksonville three times in search of information about his family. On one visit, he brought information that showed an error in the ages of two young Applegate children—apparently, the birthdates had been reversed in a census. That discovery, like others, will be added to the files, helping to make local history more accurate.

Directly behind the museum, in several small buildings, other activities are in process that help make the Society an extensive organization. Workers are busy amidst stacks of boxes, papers and seemingly endless clutter. But despite the cramped quarters, spirits run high to match the level of enthusiasm.

In one building, an extensive 26-page monthly newsletter is written, edited and illustrated by a part-time staffer. *The Table Rock Sentinel* features articles, accounts and photographs of days gone by, in addition to documenting modern day activities of the Society which no doubt will

be of historical significance some day.

In another building, the Society's first professional staff photographer, Doug Smith, works archival magic. With the help of volunteers, and a substantial laboratory, he photographs artifacts, duplicates photos and negatives for the collection, and often goes on location to document old buildings destined for the wrecking ball. His work is a top priority for the Society, which places an emphasis on the preservation or duplication of old photos.

With Doug's equipment, he can make copies from original photos with excellent results, and encourages people with one-of-a-kind pictures to get in touch with him before they become lost or destroyed.

Nearby, in a room filled with mannequins, two real-life people find room to work. One sits at a desk shoved against a postage-stamp-sized window, the other stands poised with a dish of flesh-colored paint and brush. She's touching up the face of a female figure that may one day model a 50's housecoat or mini-skirt, both recent acquisitions the Society is excited about.

Jime Matoush is also an expert at remodeling mannequins to fit turn-of-the-century costumes. Someone explains that smaller mannequins are available, but are costly; so she's become an expert with a hacksaw.



In another cluttered, but roomier building, boxes of artifacts await. It is the Society's nerve center, the building where all objects must be researched, labeled and catalogued.

The man in charge, Gregory Gualtieri, is an outspoken "Greek/Italian" who's obviously devoted to his work. In good-natured frustration, he passionately emphasizes that what may be modern junk to one person may be a historical treasure to him.

"You may think I'm crazy," he exclaims, "but I go to the dump and find stuff we need for our collection. You'd be surprised at what people throw away! I've been known to pull out an old stained something-or-other, clean it and catalogue it as carefully as I would a priceless antique, because someday it *will* be priceless."

As if to emphasize his point, an assistant hands me a hastily written note: electric skillet, wok, blender, plastic stirring spoons, plastic mixing bowls. She's collecting pieces



Curator of Exhibits Jime Matoush puts finishing touches on mannequin.

for a 1980s kitchen collection, and is afraid they'll be thrown out (particularly the spoons) as soon as the trend changes.

I think, a little guiltily, about my yucky yellow plastic spatula, then wonder "How can one tell what's historically significant?"

"Basically, anything that's taken the place of something else, or that will be gone in 200 years," Gualtieri explains. "Petroleum-based products, such as plastics, are good examples because we won't be using petroleum for our

energy much longer. Wood products are important . . . solid wood furniture is already hard to find. And of course, toys are perfect examples because they show technology as well as cultural expectations, like Hotwheels and Cabbage Patch dolls."

A quick look through an old magazine will also give an idea of how quickly our society is changing, along with the products we use. Gone for the most part are the Nehru jackets, the first "pocket" calculators, the bright crocheted vests so in vogue in the 60s . . . plus hundreds of gadgets and gizmos we've long forgotten about.

Gualtieri says he's pleased when people call and ask what he needs, or describe items they're planning to give away. Sometimes he'll even go to their homes, if requested, to get a first-hand look or "discover" an item thought to be historically worthless.

Besides looking for modern artifacts (from the 30s through 80s) to add to the Society's collection, the department has also undertaken an immense, time-consuming task: introducing a new cataloguing system.

Simply speaking, all they have to do is photograph every single object in the

Society's 36-year collection, paint or sew on a new catalogue-numbered label and write two new cards for each. Under optimum conditions (enough staff and few interruptions), the process will take "only" several years.

In the past, objects were catalogued, labeled with masking tape (which has a tendency to become brittle or damage materials) and recorded by number in a single reference book.

Now that the collection is so large, should a tag fall off it's sometimes impossible to tell which

Tiffany Mayo with the inventory files



Gregory Gualtieri is pleased with well-restored lampshade

artifact it came from vice versa. The process of identification can take ten minutes, or two days, depending on the variables involved. Even then, if a researcher isn't completely certain of the item and its origins, it's marked "unknown."

With this new system, objects can be identified or located faster, under a three-point check system, and with the help of photographic documentation and painted-on numbers.

This process, if anything, probably best illustrates the type of dedication and laborious work that goes on daily at the Southern Oregon Historical Society. The glamorous life of an historian, or curator, or photographer is not that glamorous; the romance of finding a treasure is as rare as the object itself.

Mostly, the staff and volunteers tucked away in tiny workspaces behind the Jacksonville Museum are just delighted to be working at something they believe in. They will continue the process of finding, collecting and preserving artifacts for future generations, because they know they are a part of history in the making.

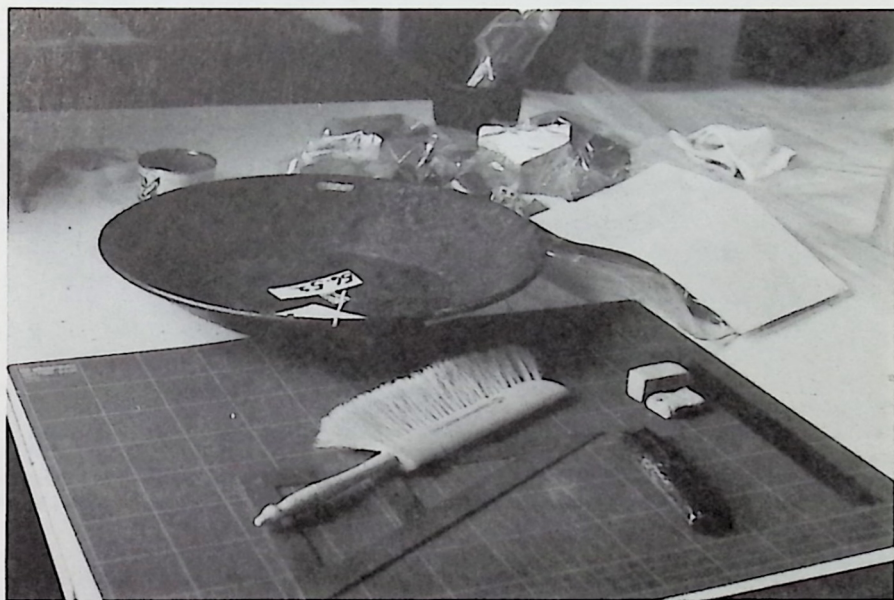
Examples of Modern Items Needed

Clothing
Shoes & hats
Automotive tools
Automotive accessories
Photography equipment, still & motion
Toys for adults & children
Small tools
Musical instruments
Waterfall furniture
Sewing gadgets
Kitchen gadgets
Local crafts, pottery, weaving, etc.

Southern Oregon Historical Society

206 N. 5th Street
Jacksonville, OR 97530
(503) 899-1847

Marla Cates is a local public relations consultant and writer.



ART reaching upward and out

by Kimberly Carnegie

When you look at a painting, listen to music or watch someone dance across the stage, what do you see?

Colors, shapes, and multitudes of images all manifest. But everyone envisions something different, says Terry Melton, Regional Representative for the National Endowment for the Arts.

Melton was in Ashland recently to jury selections for the 1984 Western Region Print, Painting and Drawing Exhibition. The reception and announcement of awards

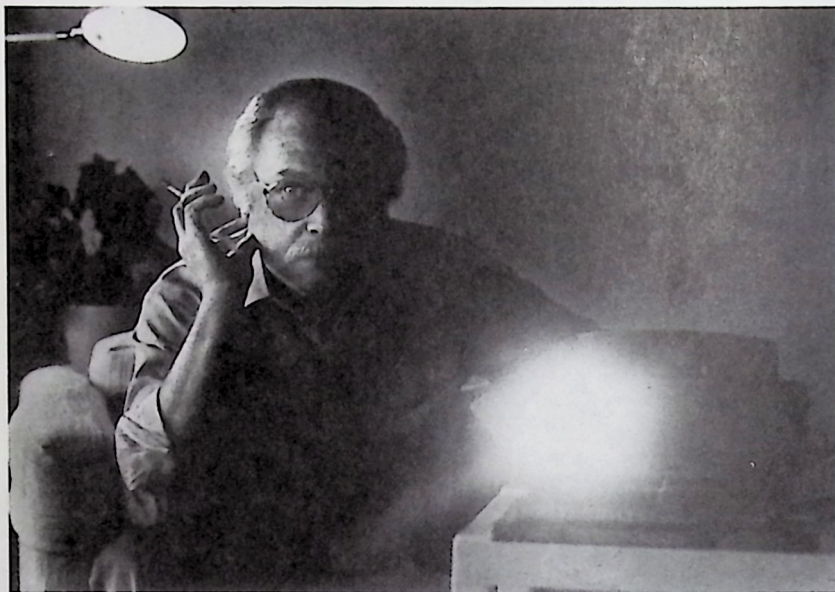


Photo by Peter Haley

With a slide projector in his Seattle apartment, NEA Western States Representative Terry Melton makes his final choices of 70 to 80 works from 1200 submitted for the 1984 Western Region Print, Painting and Drawing Exhibition to open at SOSOC's Stevenson Union Art Gallery on April 23.

will be at Southern Oregon State College's Stevenson Union Art Gallery on April 23 at 7 pm. The exhibition is part of this year's spring arts festival and will continue until May 12.

As he juried the hundreds of works submitted, Melton took a short break to explain his personal theory about what "makes" art "good" and necessarily pleasurable to the eye.

"There are no rules or measurements in art; it's purely a subjective-objective response," Melton says too many people try to translate their own personal tastes to the art they view; exclaiming an immediate reaction—"Ooh, I don't like it."

"Civilized art appreciation means going further into a piece than an apparent like or dislike," Melton claims the uncivilized viewer makes the irrelevant conclusion that since, 'I can't get anything from this particular painting,' it is bad art."

Melton is experienced in many aspects of art; from his time as coordinator of the C. M. Russell "Western Americana" Museum in Great Falls, Montana; to his job as Executive Director of the Oregon Arts Commission until 1975, when he was appointed as a representative for the NEA.

He's responsible for advising visual and performing arts people and institutions in areas of management, and relaying financial information from various agencies.

"I connect artists with organizations and vice versa," he says. The NEA is just a grants-making agency—a small part of the federal government that provides advisory information to artists and programs about government and private sector money sources.

Melton, Idaho-born and a West-coast native, travels around his ten-state region of the West. He examines various grant recipients, making sure they're adhering to NEA guidelines. But his favorite part of the job is finding "some much-needed funds for a very worthy community theatre group"; that's when he feels he's helping to give something tangible to a rather abstract reality—art.

Any piece of art is the result of a long, hard journey, says Melton, who knows from personal experience as a painter all the effort even the most simple piece entails.

"Perhaps," Melton ponders, "childlike images create the most illusory experiences for us; allowing an unfettered view into what the artist was trying to portray."

Melton looks at the total picture whether he's judging artwork for a competition or merely touring a museum.

Somehow, he says, "you've got to let all those separate, component parts play off one another" to create an appreciable image."

Art, then, becomes one of those "unanswerable" queries much like the infamous, 'if a tree falls in the forest . . . ' Assessing art's qualities can even be compared to people.

"Our encounters with others—judging them from our composite impressions of them," creates a multi-faceted opinion, he says. "It's unexplainable."

Why people paint, draw or create art is unexplainable, too. "I guess they get involved for art's sake," Melton says.

While exhibitions provide rewards and a necessary forum, most artists still rely on the more intrinsic pleasures of creating. "Shows, especially for young people, are few and far between," he says. "That's too bad because they don't get the opportunities for critique."

"Making a picture and showing it is like hanging a piece of yourself on the wall—saying 'love me,'" Melton explains. Unfortunately, he adds, "There are far more rejections than love affairs."

Loving art becomes an unexplainable thing, he says with a smile. "Only through art do we have the opportunity to elevate ourselves, our egos, ids and total spirits."

"Yes, that's what art is—our spirits reaching upward and out."

Kimberly Carnegie, a junior in communications at SOSOC, also writes for the college newspaper, the Siskiyou.

Performing Poet:

JOE KOGEL

by Susan Spady

It isn't the grey fedora, the tux, the high waist pants in "a dangerous color." It isn't the voice, ranging from outrage to precipitous fear, or the body, tiptoeing on the slopes of St. Helens. It's the fact. There's nothing bigger on stage than Joe Kogel.

When Kogel performs his stories and poems he is the megaphone, the rally squad, and the team. Both teams, in fact, and he plays a winning game. As he says, "I don't write bipartisan poetry, where you can take a side against it. Who can be against being alive?"

Kogel's recent performances in Ashland, at Carpenter Hall and the Varsity's Backstage IV, had both crowds cheering. With lights, music, and gesture, Kogel's poems took on dimension far beyond the printed page. "I made a major leap when I decided to memorize the poems," he comments. "I'd been terrified of forgetting lines on stage. But the poems were easily memorized because they came out of me . . . that gave me so much freedom, suddenly, to use my body."

And how did he decide what to do with his hands, once they no longer clutched the manuscript? Carolyn Myers, Ashland playwright and director, became his drama coach in December. Working with her, he learned to render forth the child dancing in his underwear ("the eyes of my parents/like heatlamps/on my small thin body"), and the man hanging himself for "a purple dress, red lipstick and high heels." Myers and Kogel left no bud unbloomed: Kogel performs with the extravagance of spring.

The inspiration for this fusion of art forms began when Kogel was majoring in speech communication at Southern Oregon Stage College (and earning a big chunk of credits on the air at KSOR). In Spring 1980, he read poems for a noon program at the Stevenson Union, with banjo music of John Francis and poetry of Lawson Inada. By early 1981 these threads twined in "The Path," a multi-media event performed on campus by the three men. Kogel read his poems to a "family album" slide show. Offering his life as art, he tested this hypothesis: "If it transcends, it's hot. If it doesn't, I'm a fool." It must have worked: "I felt a palpable energy between myself and the audience. Like taffy—but succulent."

In his recent dramatized performances, Kogel has become his own slide show. The three-year interval since "The Path" has added new slides, imaging into his present collection of poems. Some of those slides were of malignant tissue. In October 1981, shortly after concluding five years of therapy, Kogel received a phone call from his doctor. "Joe, are you ready to begin your next phase of personal growth?"

His poem, "October 28," says it best. "Awakening was not unlike dying . . . Cancer marks you/ in a way like . . . the therapy that regrouped you/ But not at all that way./ The feeling is not familiar. The bones begin to speak."

"Therapy gave me a lot of tools and strength and confidence to move with the cancer," Kogel reflects. He talks about owning up to his culpability. "You use it [the responsibility for oneself] like a key,

with real sensitivity, it's like you pick a lock with it. After sort of feeling your way past all these delicate tumblers of the mind, you find—ah, yes, I was creating that. And the door opens. With that real sense of magic and awe. Not with accusation, you know, *you made* yourself be that unhappy, *you made* yourself have cancer."

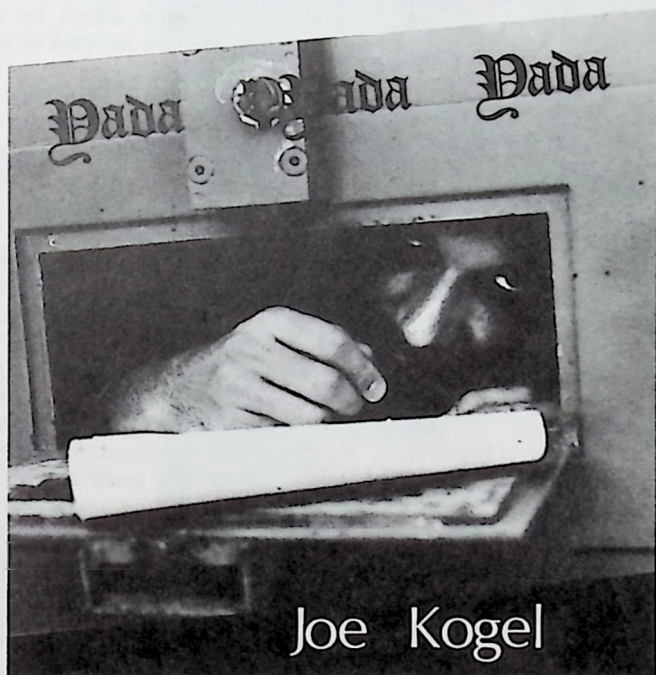
Kogel identifies many leaps, cancer the quantum one, which brought him on stage with his poems. He began writing when he was 13, missing only five days in four years of journal entries. At 18 he left South Orange, New Jersey—the source of his extra-Oregonian accent—for the West Coast. "This expansiveness," he says, "is home. I can be a big person here." And here, the strong emotional ties that he feels with the East Coast surface in poems: the first grader's perspective on the enormous

windows of the world, the Jewish adolescent male who "lives in a perpetual state of cabin fever simply because he is contained by his skin."

When he reached the West Coast, hungry to meet people, he began hitchhiking. "I'd get picked up by guys with rifles and spend 13 hours in the cab with them. That's where I started interviewing people."

Relationships—falling and being in love—drugs—therapy—college—those windows seemed to get bigger, instead of smaller, as the body filled its adult space. And then the biopsy of that growth on the back. "Cancer," says Kogel, "came along at the right time." It brought "a vision—a sense of what's possible for human beings—a way of living within the body and within society."

A Libretto of Stories, Poems, and Transformations



Book cover photo by Christopher Briscoe



followed by a second malignancy. "I was on this diet. I was losing all this weight. I was pleasing someone out there. 'See? I'm being good.' Cancer became not something that I was getting rid of for myself but something I was proving to someone else I could get rid of. It was all tangled up and messy. When it surfaced again it blew everything apart. And it sent me back to that very early age when I'd given up."

Mother love, as pure and direct as a laser beam, brought him back to hope. "I felt the energy across the country, and it wasn't phone calls or letters or money. She believed in me as deeply—more deeply than I did at times. When I could not feel myself."

And there was choice. "I knew, I just knew, I was hiding. I was hiding my gift. I was afraid to take responsibility for it." Joe does not believe that all cancer victims invite their illness in the way he did. But he knew he must exorcise his. By choosing to live.

That choice put him on stage. He stopped making himself small, or worrying that people thought he had a big ego. "Some of my energy is a little out of bounds," he says, "but I'm not doing this for everyone's approval. . . . I trust myself fundamentally." With that assurance, he could ask for financial support from his mother—a necessary step to sustain his work.

The "Joe board" in Kogel's apartment illustrates where approval comes from now. Photos from every age and phase of Joe nudge each other affectionately for space. In the center is a small note, "Fill me full of miracles."

Other notes mark the way like a trail of breadcrumbs. By the front door light switch, words from Rilke's *Letters to a Young Poet*: "A work of art is good if it has sprung from necessity."



This vision, though, was something different from reality. There was excruciating emotional pain, personal archeology back to the small thin body, age seven, when his parents divorced. "I was a good boy, okay? I was nice . . . and my universe fell apart. I was told I could not love anymore, that love hurt—because look how unhappy my parents were."

There was a long commitment to a strict macrobiotic diet, only to be

Kogel identifies the necessities of his life to be choice, and change, and he uses these consciously when writing. "No, I don't want the poem to end that way. No, that's not true. *This* is true." What is changing?

For one, his emotional hygiene. "The cleaner my life gets, the more available I am to poems. I've moved into their neighborhood." When Kogel overturns the nearly empty rice bag into the garbage, the stragglers depart, "clicking like the small teeth/ of refugee children against the refuse of my week." This poem comes from "seven thousand miles away" as he hears the children's "rampaging enzymes, ravaging stomach walls."

"I want to feed people. That children are starving when there's such great surplus—that is unpardonable." For Peace House, in May, he will give five benefit performances of a "peace show" that he plans to tour.

Kogel has been working intensely with Carolyn Myers, getting three to four hours of program material ready for summer when he will run a midnight show three nights a week in Ashland. In April, he will perform his show on tour throughout the KSOR listening area. Much of the show is taken from *Yada Yada Yada, A Libretto of Stories, Poems, & Transformations*, the book from his Carpenter Hall performance. The book of poems is now available from Bloomsbury Books and the Golden Mean Bookstore in Ashland.

As the circle of his life ripples out into the world, Kogel plans to tour the Northwest, California, and the East Coast, and eventually would like to perform on television. "I don't

have some weird kind of contempt for TV," he comments. "It's a great tool."

What else? Maybe writing plays, acting, maybe working as a therapist. He's had a start with scriptwriting as co-writer, producer and editor of a half-hour video tape program, "The Dream Begins," (see October 1983 *Guide*) for The Oregon Shakespearean Festival. One of OSFA Director Gerry Turner's lines from the program might well be said about Kogel, "What's past is prolog; what to come, in your and my discharge."

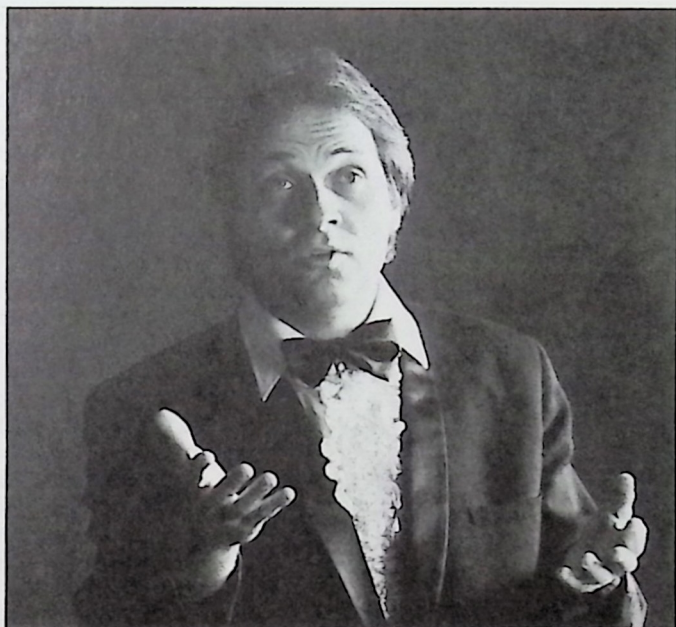
"I'm just finding my way," Kogel admits. "Cancer is a funny barometer. It talks, I move." Whichever direction he moves, there will undoubtedly be more poems, blasting off from the body, ripping through self-censure to the ionosphere, and returning:

I speak from the toes of everyday my last
It gets so crystal that way;

so clean of refraction.

Shards that would interfere
with the simple journey of light, cannot."

Susan Spady is a poet and a regular contributor to the Guide.



A Theatrical Garden Of OTHERWORLDLY DELIGHTS In Lithia Park: The Festival Blooms

by Anne Siegel

Last year was Tony's turn, and now Will is joined by new friends Dion, Noel and Richard. The Oregon Shakespearean Festival's long-awaited 1983 Antoinette Perry (Tony) Award is handsomely encased in lucite for all to see in the Angus Bowmer Theatre lobby. Onstage in the Bowmer, a rotating set of four plays comprise the Festival's 1984 spring season. They are: Shakespeare's *Troilus and Cressida*; an early Noel Coward hit, *Hay Fever*; Dion Boucicault's *London Assurance*; and the return of *Dracula*.

The non-stop celebration began

February 24 and continues through late October. By the time winter hibernation sets in, a total of eleven plays—including four by Shakespeare—will have played in the Festival's triplex.

This, the 49th season, is notable more for consistency than individual achievement. The first foursome reflect solid ensemble work to more closely match the technical artistry for which Ashland has become justly famous. If there are no breathtaking star turns, neither are there the leaden spear-carriers of old. More than ever, the quality of production is equal to the quantity.

Dracula

Nowhere is this more evident than in *Dracula*, a holdover from last season which earned six Drama-Logue Awards for its stunning technical effects.

A sell-out hit the first time around, *Dracula* rises from the dead to delight audiences anew. Though weaknesses in Richard Sharp's adaptation are still painfully evident, many are cleverly concealed beneath the high-tech wizardry. Serious theatregoers will find little meat to sink their teeth into, but who cares? This gothic chiller draws the audience under its hypnotic spell as easily as Dracula ravages his victims. The spell-binding musical score, pulsating lights and visually glorious special effects combine for a frightfully good time.

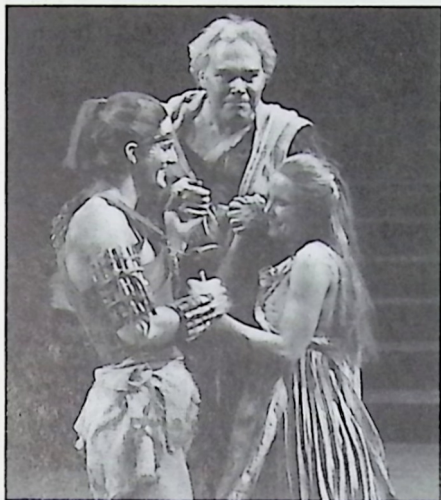
The actors do little else but link the spectacular effects. Even so, Richard Denison is still dashing as the blond, devilishly attractive Count D. Robert Sicular, proving himself a most versatile actor, steps in as a credible Dr. Seward. Joan Stuart-Morris, as



Richard Denison as Count Dracula and Joe Vincent as Jonathan Harker

Mina, winks at Victorian Morality, adding humor without destroying the ominous undercurrent.

The true stars are Director Richard Geer's creation of seven bat-like Nosferatu. Draped entirely in gray, these creatures of the night loom like living gargoyles on the fringes of every scene. They stare in creepy fascination, as if telepathically transmitting their observations to Dracula. Pity they weren't incorporated into the stock finale.



Wayne Ballantyne as Pandarus, center; Todd Cohen as Troilus; and Susan Wands as Cressida

Troilus and Cressida

In 1958, *Troilus and Cressida* was the very last of Shakespeare's canon to be presented in Ashland. With good reason. This unsatisfying hybrid of comedy and tragedy never goes anywhere, even though it has a lot to say about violence, lechery and romance. There are no unifying characters or situations for the audience to latch onto. Even the steamy, war-torn romance between young Troilus and Cressida fizzles anti-climactically.

This "problem play" is strangely cynical for Shakespeare, with characters that are boobs, bores and bums, whores and hussies. This makes the dialogue surprisingly modern, and director Richard E. T. White reinforces this in William Bloodgood's "The Day After" rubble and Robert Peterson's garish lighting. Michael Olich fashions "Fred Flintstone" rag-and-thong outfits for the townsfolk. The armies sport

primitive designer wear influenced by Samurai warriors, African tribesmen and armor-plated soldiers.

This is a rare, if flawed, opportunity to witness *Troilus and Cressida*. Too bad its appeal may be limited to the scholarly and the adventurous. Wayne Ballantyne is not to be missed as the pimp, Pandarus. He wriggles into the trust of his niece, Cressida. No easy trick, considering that he keeps shuffling her off to the highest bidder. Susan Wands is a passionate and statuesque Cressida, and Todd Cohen is her hot-blooded lover. Another audience pleaser is festival veteran Alan Nause, who is completely unrecognizable as the invective-hurling cur, Thersites. His grotesque groveling may offend, but there's a lot of truth pepped out with the garbage.

London Assurance

More poised than pleasing, *London Assurance* revives the formalized English comedy of manners. Dion Boucicault was a master theatrical thief who shamelessly borrowed anything that worked—he plundered from Shakespeare, Sheridan and Moliere. *London Assurance* in 1841 was



William McKereghan plays Sir Harcourt Courtly

Photos by Hank Kranzler



Joan Hotchkis as Judith Bliss and Richard Elmore as Richard Greatbam

his ticket to stardom, a position he held until his death in 1890. He left behind some 200 plays and adaptations.

Unfortunately, *London Assurance* doesn't glow with the infectious charm and give-'em-hell high spirits of the 1981 hit, *Wild Oats*. The plots are strikingly similar: both involve the high jinks of a brazen lad who covers his tracks with a false identity. *London Assurance* is a pretty tame romp, though a cleverly structured one.

Director Hugh Evans draws lucid, finely etched characterizations in such aptly named personages as Lady Gay Spanker, Dazzle, Cool and Grace. If one actor must be singled out for attention, it would surely be Joan Hotchkis, who plays the frothy Lady Gay. She's also Mother Bliss in *Hay Fever*.

The rest of the cast performs capably. Mark Murphy as the rascally son shares the comic spotlight with Richard Elmore as a doltish husband. William McKereghan is Harcourt Courtley, a dandified old fool who's over 60 and trying to pass for 39. Barry Kraft, who exercises his avowed propensity for proboscises as the hook-nosed lawyer, thankfully doesn't fall on his face.

Richard Hay's monumental revolving set is reflected in Greg Sullivan's prismatic lighting during scene changes. Jeannie Davidson's jewel-toned costumes are certainly gems.

Hay Fever

In the beginning, there was 1978's *Private Lives*. And audiences saw it was good. So along came *Blithe Spirit* in 1982. And now the current *Hay Fever* completes Noel Coward's giddy triumverate.

That he wrote the play in a single weekend—at the tender age of 25—is a measure of Coward's potential genius. By any measure, *Hay Fever* is a measure of Coward's potential genius. By any measure, *Hay Fever* is a delicacy to be savored like warm brandy. It lacks none of the wit and polish of Coward's later plays; indeed, many consider this his funniest.

The Bliss household is a loveably daft, Bohemian enclave, populated by a writer (Phil Davidson), his actress wife (Joan Hotchkis), and their impetuous grown children (Terri McMahon and Steven Martin). Enter several unsuspecting (and annoyingly *normal*) houseguests, invited for a weekend to remember.

Director James Moll keeps things percolating at a controlled pace—all the better to enjoy those exquisite pauses, lifted eyebrows and the odd crook of a divinely coiffed head. A running sight gag involving a chafing dish lifts the third act immeasurably.

The relaxed elegance of Richard Hay's set is illuminated by Greg Sullivan. Todd Barton succeeds with a tinny Victrola but not the piano, which sounds "canned." Michael Quich's Vanity Fair beaded and drop-waisted gowns induce a wave of envious nostalgia.

Well, that's the first four, with plenty more to come. By press time, Brian Friel's *Translations* will be inhabiting the Black Swan; and the vacancy left when *Dracula's* stake sticks for good on April 13 will be filled April 26 with Tennessee Williams' *Cat On a Hot Tin Roof*. Then it's a short skip into summer season!

A free brochure, schedules, and ticket reservations are available by calling The Oregon Shakespearean Festival Box Office at (503) 482-4331.

Anne Siegel is a free-lance writer and drama critic who lives in Asbland. Her work also appears this month in Seattle and San Diego.

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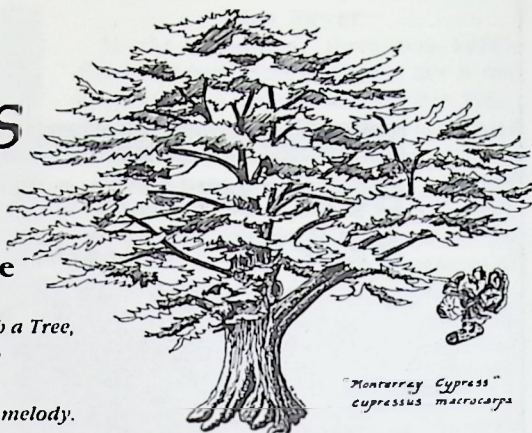
ASHLAND, OREGON

Living Sculptures

by Linda Ryan
Pencil Drawings by
Loretta E. Thomson-Hague

*Once, walking home, I passed beneath a Tree,
It filled the dark like stone statuary,
It was so quiet and still,
Its thick green leaves a bill
Of strange and faint earth-branching melody.*

Excerpt from "The Music of a Tree" by W. J. Turner



Hardly anyone who has enjoyed the spring-time pleasure of walking under freshly-leaved trees would quibble with Turner's poetry. Neither would we dispute the truth of Joyce Kilmer's famous closing line, "But only God can make a tree." But a city tree surely depends upon man's selection, knowledge and management to flourish. Time and benevolent tree stewardship have created some living sculptures along the streets of Ashland where certain trees attract attention by virtue of their color, form, scale and texture.

Walk with us.

The Plaza in downtown Ashland has developed from a dusty circle in front of an old mill to a verdant triangle at the entry to Lithia Park. At the Plaza's north corner in 1950, Chester Corry planted a pair of sweet gums, *Liquid amber styraciflua*

(1), which may have been models for later plantings on Winburn Way and along East Main Street. A natural pyramid when young, the tree's mature natural spreading form is enhanced by judicious pruning.

A handsome big leaf maple at 126 Church Street (2), nurtured for over 100 years, still bears a scar and cavity of careless pruning, but the Wixons hired tree surgeons to repair the damage and extend its life. Its thirsty and potentially disruptive root system is retained by an original stone wall.

Nearby on a knoll approaching the junction of Church and Scenic stands an exceptionally old (already old when settlers arrived) native white oak, *Quercus garryana* (3). Oaks and shrubs claimed the hill after Indians burned the original forest to provide light for tubers they ate

and to expose the game they sought. As Ashland grew, many of the white oaks succumbed to civilization, their roots disturbed by construction and cultivation and suffering from summer waterings and competition for light from other tree canopies. This old native survived with generations of gardeners sensitive to its unique requirements.



Dominating the skyline of Bush and Almond streets, the *Sequoia giganteum* (4) grew from a one-foot seedling planted in 1932 by William Briggs. Mature sequoia are practically indestructible with some in groves in Yosemite, Kings Canyon and Mariposa Groves in California dating back to the beginning of Western Civilization, but most seedlings in the wild fail to grow. With care of irrigation and rapid drainage, this redwood was soon lit for Christmas. But it soon outgrew that use and the giant now welcomes the shrubs underneath to help anchor and shade its roots.

A medley of texture and light plays beneath the great canopy of the Monterey cypress (5) at the foot of Laurel Street near Briscoe School. A botanical novelty in this climate, the Monterey cypress originally grew only in a frost-free marine climate where it is famous for its twisted, gnarled, and picturesque form sculpted by the driving ocean winds. Here, the 80-year-old lonely landmark is tall and wide-spreading, shaped by generations of Briscoe School grounds-keepers, gardeners and arborists.

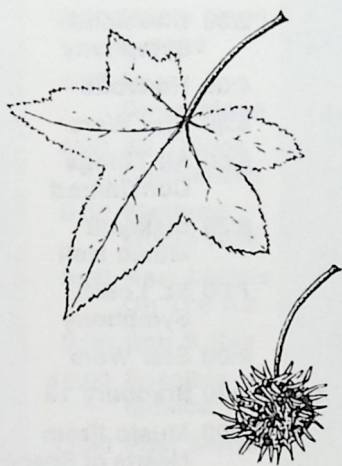
Other trees along the way are of interest for historical association, age, beauty, rarity, horticultural excellence, or botanical novelty. Pioneers planted the tulip tree (6), the locust grove (7), and the rare shagbark hickory (8) at 129 Bush Street.

The little Chinese pistache (9) and the almond tree both provide the beauty of form and seasonal color along with the practicality of drought resistance. Remnants of an old almond orchard adorn Almond Street (10).

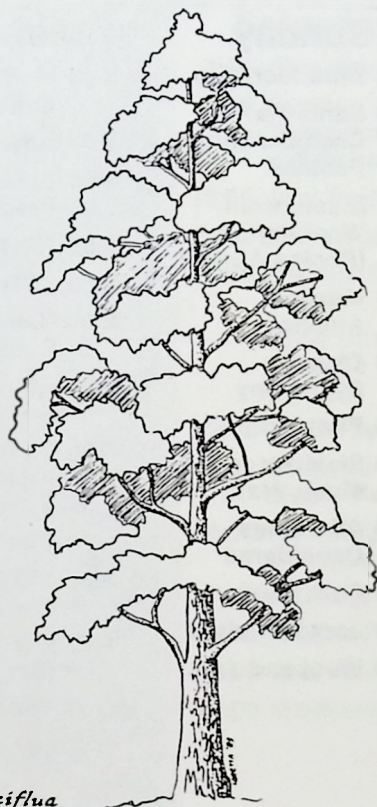
Possibly as old as the Plaza and aptly placed, the tree of heaven (11) stands at the entrance to Lithia park.

"Tree Tributes," a series of detailed narratives and drawings, is in preparation by the Asbland Tree Commission for educational use in the schools. Copies also are available to the public. The Commission invites your comments and your suggestions for additions to the series.

Linda Ryan, a Tree Commissioner, is editor of "Tree Tributes." She was advised by Lithia Park Horticulturalist, Donn Todd.



"Sweet Gum" *Liquidamber styraciflua*



PROGRAMS & SPECIALS AT A GLANCE

Music of Your Choosing is the gift of KSOR program hosts throughout the Spring Marathon. Cast your vote by returning the KSOR MUSIC POLL form on page 4. And listen for the results beginning April 23 and continuing through May 2.

Bradbury 13, is a long-awaited series of 13 dramas based on science-fantasy master Ray Bradbury's timeless short stories. The series debuts on Tuesday, April 3, at 9:30 pm.

Talk Story will get a new name and three new faces this month as host, SOSC Professor Lawson Inada is joined by Barry Craft, Hilary Tate and Shirley Patton, of the Oregon Shakespearean Festival, to create a new literary arts program. A special hour-long program will kick off the new series during KSOR's Spring Marathon. The special airs on Wednesday, April 27. *Don't miss it!*

Radio Rep is a 13 radio drama featuring Barbara Rush, Richard Widmark, and Robert Heinlein, Mark Twain, and others. The series is for radio by National Public Radio. *your* radio Monday, April 2, 9-10 pm. hour for the next 13

Children at Risk: A Child is the first in a series of programs on child abuse. The series focuses on personal stories of children who have been abused. The series airs Tuesday, April 3, 7-8 pm.

Marion McPartland will give the last performances of her series on April 6; and brings a special Marathon p

Sunday	Monday	Tuesday	Wednesday
7:00 Ante Meridian	6:00 Morning Edition	6:00 Morning Edition	6:00 Morning Edition
10:00 Santa Fe Chamber Music Festival Music from Washington (Begins Apr 15)	7:00 Ante Meridian	7:00 Ante Meridian	7:00 Ante Meridian
	9:45 European Profiles	9:45 900 Seconds	9:45 Ante Meridian
12:00 Music in America	10:00 First Concert	10:00 First Concert	10:00 First Concert
	12:00 KSOR News	12:00 KSOR News	12:00 KSOR News
1:00 Chicago Symphony	2:00 San Francisco Symphony	2:00 Cleveland Symphony	2:00 ATC
3:00 First Take	4:00 About Books and Writers	4:00 Horizons	3:00 A M
4:00 Siskiyou Music Hall	4:30 To be Announced	4:30 Star Wars	4:00 Co
6:30 All Things Considered	5:00 All Things Considered	5:00 All Things Considered	We
7:30 Folk Music	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	Eu
9:30 Jazz Revisited	9:00 Radio Rep (Begins Apr 9)	7:00 St. Louis Symphony	Nat
10:00 Weekend Jazz	10:00 The Blues	9:00 Star Wars	(Ap
		9:30 Bradbury 13	4:30 Bo
		10:00 Music From Hearts of Space	5:00 All
		11:00 Post Meridian	Co
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			9:00 Vin
			9:30 Tal
			10:00 Pos

start series of first-rate, gripping actors William Shatner, Richard Dreyfuss and others in stories by Bertolt Brecht, Edgar Allen Poe, and other master storytellers adapted for Radio Theatre. It debuts on Monday, April 9, at 9 pm. Reserve that time on Mondays!

Through the Eyes of the series of seven Horizons on abuse and neglect. This program tells the accounts of victims. The program debuts on Monday, April 9, at 4:00

's Piano Jazz features one of the late Eubie Blake on Friday, and Chick Corea to the keyboard for the program on April 28 at 4 pm.



Richard Dreyfuss in Robert Heinlein's 'By His Bootstraps'

Tuesday	Thursday	Friday	Saturday
6:00 Morning Edition	6:00 Morning Edition	6:00 Morning Edition	7:00 Ante Meridian
7:00 Ante Meridian	7:00 Ante Meridian	7:00 Ante Meridian	9:45 Parents, Taxpayers and Schools
8:00 Concert	9:45 Veneration Gap	9:45 BBC Report	10:00 Jazz Revisited
9:00 News	10:00 First Concert	10:00 First Concert	10:30 Micrologus
10:00 Presents	12:00 KSOR News	12:00 KSOR News	11:00 Metropolitan Opera
11:00 Night at the Regie Hall	2:00 Music From Europe	2:00 International Festival	Lyric Opera of Chicago (Apr 28)
12:00 Letter to You	4:00 New Dimensions	4:00 Marian McPartland's Piano Jazz	3:00 Studs Terkei
1:00 Temporary	5:00 All Things Considered	5:00 All Things Considered	4:00 Siskiyou Music Hall
2:00 Personal Security (118 only)	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	6:30 All Things Considered
3:00 & Ray	9:00 New Letters On The Air	8:00 New York Philharmonic	7:30 Pickings
4:00 Things Considered	9:30 Bob & Ray	10:00 Jazz Album Preview	8:00 A Mixed Bag
5:00 You & Hall	10:00 Possible Musics	10:45 Weekend Jazz	10:00 Jazz Alive!
6:00 George Radio Story	11:30 Post Meridian		12:00 Weekend Jazz
7:00 Ante Meridian			

SUNDAY

* by date denotes composers birthdate

7:00 am Ante Meridian

Your companion in the early morning! A.M. combines jazz with classical music and includes daily features such as Arts Calendar and segments from **Morning Edition**.

10:00 am Santa Fe Chamber Music Festival

Highlights from the 1983 Santa Fe Chamber Music Festival in New Mexico.

10:00 am Music from Washington

Apr. 15 Featured are works by Reger, Weill, Beach, Schonthal, Stravinsky and Brahms.

Apr. 22 Leonard Bernstein conducts Mahler's Symphony No. 2 in C, "Resurrection."

Apr. 29 Marathon

12:00 n Music in America

A look each week at a different aspect of classical music performance in this country. *National underwriting by Lincoln Automobiles.*

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Apr. 1 American composer William Bolcom talks about the upcoming U.S. premiere of his new composition, "Songs of Innocence and Experience."

Apr. 8 Lawrence Leighton Smith, music director of the Louisville (Kentucky) Orchestra, visits as he prepares a concert with guest pianist Alicia De Larrocha.

Apr. 15 Sir Georg Solti discusses the Chicago Symphony Orchestra's presentation of Schonberg's opera "Moses und Aaron."

Apr. 22 Composer/conductor Pierre Boulez talks about his upcoming series of concerts with the Los Angeles Philharmonic, with a preview of the pieces.

Apr. 29 A visit with the St. Paul Chamber Orchestra's music director, Pinchas Zukerman, as he prepares for the world premiere of a new composition by Joseph Schwanter.

1:00 pm Chicago Symphony Orchestra

Sir Georg Solti directs the 1983-84 season of concerts.

Apr. 1 Guest conductor Garcia Navarro leads Richard Strauss' "Don Juan," Op. 20; Roy Harris' Symphony No. 3 (in one movement); and Tchaikovsky's Symphony No. 5 in E minor, Op. 64.

Apr. 8 Giuseppe Sinopoli guest conducts "Des Knaben Wunderhorn" songs (complete) by Mahler; and Symphony No. 3 in F, Op. 90. Soprano Lucia Popp and baritone Walton Gronroos are featured as soloists.

Apr. 15 James Levine leads the Orchestra and the Chicago Symphony Chorus, prepared by Margaret Hillis, in performance of Verdi's "Messa da Requiem" ("Requiem Mass"). Featured soloists include soprano Leona Mitchell; mezzo-soprano Florence Quivar; tenor Ermanno Mauro; and bass-baritone John Cheek.

Apr. 22 Guest Claudio Abbado conducts Pergolisi's "Stabat Mater"; Webern's Variations for Orchestra, Op. 30; and Beethoven's Symphony No. 4 in B-flat, Op. 60. Soprano Gabriela Benachkova and mezzo-soprano Lucia Valenti-Terrani are soloists.

Apr. 29 Sir Georg Solti conducts Haydn's Symphony No. 100 in G ("Military"); Hummel's Trumpet Concerto in E, with soloist Adolph Herseth; and the world premiere of Lutoslawski's Symphony No. 3.

3:00 pm First Take

An arts magazine spotlighting Southern Oregon and Northern California, produced by KSOR. Your host is Jan Weller.

4:00 pm Siskiyou Music Hall

Apr. 1 RACHMANINOV: Suite No. 1
for Two Pianos, Op. 5

Apr. 8 TARTINI: Sonata in G minor
"Devil's Trill"

Apr. 15 MOZART: Symphony No. 35
in D "Haffner"

Apr. 22 RESPIGHI: Church Windows

Apr. 29 **Marathon**

6:30 pm All Things Considered

The weekend edition of National Public Radio's award-winning nightly news magazine.

7:30 pm Sunday Evening Folk Music

A tour of currently popular folk music featuring contemporary and traditional folk songs of America and the rest of the world. Your host is folk musician John Steffen.

9:30 pm Jazz Revisited

Host Hazen Schumacher takes us on a tour through the world of vintage jazz, with background and commentary on America's rich jazz heritage.

Apr. 1 Early Planos Recordings by some of the early jazz pianists, most of them unknown to the general public.

Apr. 8 English Jazz Various British jazz groups recorded in London in the '30s and '40s.

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Apr. 15 Ellington: Carnegie vs. Studio
"It Don't Mean a Thing" and "Diminuendo in Blue" as played by the Duke in Carnegie Hall and in the studio.

Apr. 22 Big Bands on Twelve-Inch Big band recordings from the 78 rpm era on the longer-than-usual 12-inch size discs.

Apr. 29 Old and New Recordings separated by several years of "Kitten on the Keys" and "Sweethearts on Parade."

10:00 pm Weekend Jazz

Your host is Lewis Crowell.

2:00 am Sign-Off

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MONDAY

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6:00 am Morning Edition

Just like **All Things Considered**, this award-winning news magazine is a lively blend of news, features and commentary on national and world affairs.

Funds for local broadcast provided by Citizens Financial Services, Inc., Medford.

7:00 am Ante Meridian

Classical music and jazz combined with features from **Morning Edition**, plus:

7:50 am, Community Calendar

9:15 am, Calendar of the Arts

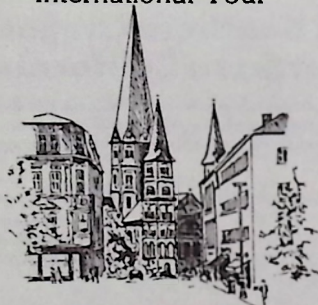
9:45 am European Profiles

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10:00 am-2:00 pm First Concert

Your host is Traci Maltby.

Apr. 2 BEETHOVEN: Symphony No. 7 in A, Op. 92

Apr. 9 BACH: Fantasia and Fugue in G minor

Apr. 16 GRIFFES: Sonata

Apr. 23 **Marathon**

Apr. 30 **Marathon**

12:00 n KSOR News

2:00 pm San Francisco Symphony Orchestra

Apr. 2 Leonard Slatkin conducts Schwantner's "Aftertones of Infinity"; Walton's Violin Concerto, with soloist Raymond Kobler; and Dvorak's Symphony No. 9, "From the New World."

Apr. 9 Guest Jahja Ling conducts Weber's Overture to "Oberon"; Saint-Saens' Violin Concerto No. 3, with soloist Cho Liang Lin; and Tchaikovsky's Symphony No. 6, "Pathetique."

Apr. 16 Guest conductor Kurt Masur leads Schubert's Symphony No. 3; Mozart's Bassoon Concerto, K. 191, with soloist Stephen Paulson; and Mussorgsky and Gorchakov's "Pictures at an Exhibition."

Apr. 23 Kurt Masur conducts Shostakovich's Symphony No. 1, and Brahms' Symphony No. 1.

Apr. 30 Myung-Whun Chung guest conducts Haydn's Symphony No. 44; Schumann's Cello Concerto, with Michael Grebanier; and Prokofiev's Symphony No. 6.

4:00 pm About Books and Writers with Robert Cromie

Editor and journalist Robert Cromie talks with novelists, poets, playwrights and publishers in this weekly interview series dedicated to the world of writers and writing.

4:30 pm To be announced.

5:00 pm All Things Considered

Susan Stamberg and Noah Adams co-host this award-winning news magazine.

6:30 pm Siskiyou Music Hall

Apr. 2 GRIEG: Symphonic Dances, Op. 64

Apr. 9 HAYDN: Symphony No. 97 in C

Apr. 16 NIELSEN: String Quintet in G

Apr. 23 **Marathon**

Apr. 30 **Marathon**

9:00 pm California Radio Theatre

Apr. 2 Subject to be announced.

9:00 pm Radio Rep

Tales from renowned authors adapted for radio drama by National Radio Theatre for this 13-week series featuring outstanding actors.

Apr. 9 The Curse of 589 This story from the king of radio drama, Norman Corwin, features William Shatner as a Nobel Prize-winning physicist who falls in love with a leprechaun. In trouble, he asks for help from Studs Terkel—skillfully played by himself.

Apr. 16 Fostal A comedy set in Bengal features authentic Munda music as a mixed

marriage, racial tension, and hypocrisy causes trouble between the Anglos and the natives.

Apr. 23 By His Bootstraps Robert Heinlein's science-fiction comedy explores the paradox of time travel. The lead role is portrayed by Richard Dreyfuss.

Apr. 30 Michael's Lost Angel Barbara Rush plays an ever-so-seductive widow who tempts a celibate Anglican minister in a part-romance, part-problem, part-melodrama by Edwardian playwright Henry Arthur Jones.

9:30 pm They Called Me Gentleman Johnny

Imagined memoirs chronicle the life of an actual historical figure, Lieutenant-General John Burgoyne.

Apr. 2 Postscript (This program concludes the series.)

10:00 pm The Blues

Your host is Lars Svendsgaard.

2:00 am Sign-Off

How Did You Get This Guide?

If you had to beg, borrow or steal to get this copy of the **KSOR GUIDE**, you might be interested to know that you can have the Guide sent directly to your home or business every month. Subscribe and become a member of the KSOR Listeners Guild. Your membership provides you an effective channel for input on KSOR's programming, policy, etc. It also guarantees you voting privileges on important station matters, preferred ticket prices at special events—and of course, your own subscription to the **KSOR GUIDE**.

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TUESDAY

* by date denotes composers birthdate

6:00 am Morning Edition

7:00 am Anto Meridian

9:45 am 900 Seconds

A public affairs program produced by KSOR.
Hosted by Lars Svendsgaard.
*Funds for broadcast provided by the Clark
Cottage Restaurant, Ashland.*

10:00 am First Concert

- Apr. 3** BRAHMS: Symphony No. 1 in C minor, Op. 68
- Apr. 10** CHERUBINI: Sinfonia in D
- Apr. 17** BRAHMS: Variations on a Theme by Paganini
- Apr. 24** **Marathon**

12:00 n KSOR News

2:00 pm Cleveland Symphony Orchestra

Apr. 3 Yoel Levi conducts two works by Sibelius: Violin Concerto in D, Op. 47, with soloist Pierre Amoyal; and Symphony No. 1 in E, Op. 39.

Apr. 10 Eduardo Mata conducts Schubert's Symphony No. 8 (Unfinished) and Shostakovich's Symphony No. 5, Op. 47.

Apr. 17 Christopher Wilkins conducts Debussy's Petite Suite; Saint-Saens' Piano Concerto No. 2, Op. 22, with soloist Youngshin An; and Beethoven's Symphony No. 1 in C, Op. 21.

Apr. 24 Robert Page conducts Mozart's Symphony No. 40 in G, K. 550; Tchaikovsky's Variations on a Rococo Theme; and Prokofiev's "Scythian Suite." Cellist Richard Weiss is featured as soloist.

4:00 pm Horizons

Horizons is a weekly documentary series which explores major issues and concerns of minorities, women, children, the elderly, and other groups.

Apr. 3 Chippewa-Ojibwa Land Claims Minnesota's Chippewa-Ojibwa tribes describe their attempts to recover treaty land lost in 1887 through congressional legislation.

Apr. 10 Children at Risk: Through the Eyes of the Child This program focusing on the prevention of child abuse and neglect, describes the problem and plight of victims through first-person accounts.

Apr. 17 An American Dream A profile of Californian Anita Duarte, a high school drop-out who has become a successful businesswoman and respected community leader.

30/KSOR GUIDE/APR 1984

Apr. 24 Proverbs: Wit and Wisdom

Black Americans share age-old stories and proverbs that have been passed down through generations.

4:30 pm Star Wars

*Funding for local broadcast is provided by
Hurry Back, The Good Food Restaurant
Highway 101 in downtown Coos Bay.*

Apr. 3 Whillo Giants Mark Timo Princess Leia has been captured by the Emperor's personal agent, Darth Vader. See-Threepio and his sidekick Artoo Detoo elude the Imperials by fleeing Leia's disabled vessel in an escape pod to Tatooine, where they fatefully fall into Luke Skywalker's possession.

Apr. 10 Jedi That Was, Jodi To Be Artoo Detoo attempts to deliver a vital message to the mysterious Ben (Obi-Wan) Kenobi. Luke, unaware of the little droid's mission, intends to recover him before he comes to harm in Tatooine's hostile wastelands and in the process finds the elderly Jedi Knight.

Apr. 17 The Millionum Falcon Deal Luke, Ben and the droids head for Mos Eisley Spaceport in Luke's landspeeder. There, they hope to find passage off Tatooine for the planet Alderaan, to deliver Artoo and his crucial message into the hands of the Rebel Alliance.

Apr. 24 The Han Solo Solution Luke and company hook up with pilot Han Solo and his first-mate Chewbacca, a pair of reckless smugglers, for delivery to Alderaan. But in the spaceport, where the group is about to begin its journey, the streets are aswarm with Imperial stormtroopers, their spies, and informants.



Children at Risk, April 10 on Horizons

Courtesy of the Advertising Council



No lights, no cameras, but there's plenty of action as Star Wars takes to the airwaves. L to R: Bernard Behrens (Ben Kenobi), Mark Hamill (Luke Skywalker), Ann Sacbs (Princess Leia Organa), Clyde Burton (Imperial Commander), and Brock Peters (Darth Vader).

5:00 pm All Things Considered

6:30 pm Siskiyou Music Hall

- Apr. 3** SCHOENBERG: Chamber Symphony, Op. 9
Apr. 10 SCHUBERT: Menuette with Six Trios
Apr. 17 STRAUSS: Concerto for Oboe and Small Orchestra
Apr. 24 Marathon

7:00 pm St. Louis Symphony Orchestra

Apr. 3 Leonard Slatkin conducts Berlioz's "Le Corsaire" Overture, Op. 21; Tippett's Concerto for violin, Viola, Cello and Orchestra, with Dana Edson, Kathleen Mattis and Catherine Lehr; and Prokofiev's "Cinderella," excerpts, Op. 87.

Apr. 10 Works include Mozart's Symphony No. 35 in D, K. 385; the world premiere of Applebaum's Symphony No. 2; and Rachmaninoff's Concerto No. 2 for Piano and Orchestra in C minor, Op. 18, with soloist Nina Lechuk. Leonard Slatkin conducts.

Apr. 17 The St. Louis Symphony Chorus, directed by Thomas Peck, joins the Orchestra for performances of Beethoven's Two Military Marches in F; Bartok's Music for Strings, Percussion and Celesta; Bach and Stravinsky's Canonic Variations on "Von Himmel hoch da komm ich her"; and Mendelssohn's Symphony No. 5 in D minor, Op. 107 "Reformation." Leonard Slatkin conducts.

Apr. 24 Catherine Comet conducts Berlioz's Overture to "Benvenuto Cellini"; Tchaikovsky's Concerto for Violin and Orchestra in D, Op. 35, with soloist Salvatore Accardo; and Prokofiev's Symphony No. 5 in B-flat, Op. 100.

9:00 pm Star Wars

The 13-part radio adaptation of the spectacular George Lucas space-fantasy movie, featuring the characters of Luke Skywalker and the space-age See-Threepio and Artoo Detoo, repeats for KSOR's evening listeners. See 4:30 p.m. for program details.

Funding for evening broadcasts is provided by Pepsi-Cola Bottling Company, Medford.

9:30 Bradbury 13

Science-fiction master Ray Bradbury hosts a series of 13 special radio dramas based on some of his most famous and spellbinding tales.

Apr. 3 The Ravine Terror strikes a small town as three of its women face an indescribable horror.

Apr. 10 Night Call, Collect The haunting story of an 80-year-old man harassed by mysterious phone calls from the planet Mars.

Apr. 17 The Veldt A child's electronic playroom becomes a terrifying reality.

Apr. 24 There Was an Old Woman A man in black waits for Aunt Tildy to die, but she has other plans.

10:00 Music from the Hearts of Space

The best of contemporary spacemusic with its antecedents: the adagios, the chorales, the quiet meditations from many world music traditions. All new shows featuring the latest releases. Hosts: Anna Turner and Stephen Hill.

11:00 pm Post Meridian

Your late night companion. P.M. features an adventurous combination of jazz and classical music with information on the arts.

2:00 am Sign-Off

WEDNESDAY

* by date denotes composers birthdate

6:00 am Morning Edition

Funds for local broadcast provided by Jackson County Federal Savings and Loan.

7:00 am Ante Meridian

9:45 am About Women

10:00 am First Concert

Apr. 4 BACH: Suite No. 5 in C minor

Apr. 11 JANACEK: "Torus Bulba"
Rhapsody for Orchestra

Apr. 18 BACH: The Well-Tempered
Klavier

Apr. 25 Marathon

12:00 n KSOR News

Funds for local broadcast provided by Society of American Foresters, Siskiyou Chapter

2:00 pm Tonight at Carnegie Hall

A 52-week series of recitals recorded at Carnegie Hall.

National Underwriting by AT&T.

3:00 pm A Note to You

Roland Nadeau hosts this weekly exploration of a wide variety of composers' styles and musical formats.

Apr. 4 Music for Two Pianos Prof. Nadeau discusses a two-piano recital done in February at Northeastern University by himself and Reginald Hache. Included will be Brahms "Variations on a Theme of Haydn," Op. 56.

Apr. 11 Critics Choice Pianist Virginia Eskin and a Boston music critic join Nadeau to analyze performing styles as they relate to the concerto.

Apr. 18 The Scherzo in Beethoven's "Nine," Part I Nadeau traces development of the scherzo in Beethoven's nine symphonies.

Apr. 25 Pre-empted by the Marathon

4:00 pm Contemporary Western Europe

Apr. 4 Can Europe Afford Its Farms?

Farmers and politicians in England, France and Germany voice conflicting views on European Common Agricultural Policy.

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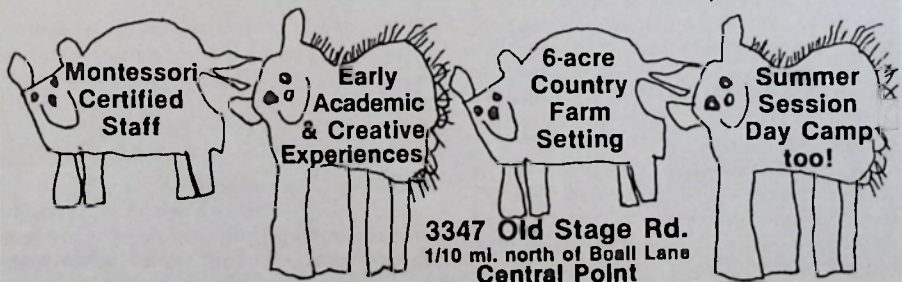




Photo by Steve Sherbourne

New! Lawson Inada, Barry Kraft, Hilary Tate and Shirley Patton plan new program. It debuts April 25 at 9 p.m.

Apr. 11 Bridging the Continents

Common Market representatives discuss Europe's role as a super power in international affairs. **This program concludes the series.**

4:00 pm April 18 Only National Security: Not for Experts Only

A lively, concise and balanced presentation of a citizens' framework for grappling with the current national security debate. The program blends music with the voices of citizens, administration officials and independent defense analysts in order to demystify issues of U.S. military policy and defense spending. Guest speakers include General Harry Griffith; Professor William Kaufmann, Director of the Defense Nuclear Agency and longtime consultant to the Pentagon; and Larry Smith, Executive Director of Harvard University's Center for Science and International Affairs.

4:00 pm April 25 Only Marathon

4:30 pm The Bob & Ray Public Radio Show

A repeat of Thursday night's program.

5:00 pm All Things Considered

6:30 pm Siskiyou Music Hall

- Apr. 4** CASTENUOVEO-TEDESCO:
Concerto No. 1 in D, Op. 99
- Apr. 11** TCHAIKOVSKY: Concerto for
Violin and Orchestra, Op. 35
- Apr. 18** BRUCKNER: Symphony No. 8
in C minor
- Apr. 25** **Marathon**

7:00 pm April 11 only Chicago Symphony Special

In a special broadcast for Orchestra Hall in Chicago, the Chicago Symphony Chorus, directed by Margaret Hillis, joins the Orchestra for Schoenberg's **Moses and Aaron**. Sir Georg Solti conducts the concert, which features soloists Franz Mazura, bass-baritone, and Philip Langridge, tenor.

9:00 Vintage Radio

Highlights of radio in its "Golden Age."

9:30 Talk Story

Lawson Inada hosts this excursion into the minds and hearts of area people

9:00 pm Title TBA (begins Apr. 25)

Former **Talk Story** host Lawson Inada, and Barry Kraft, Hilary Tate and Shirley Patton of the Oregon Shakespearean Festival combine their creative talents for a new program starting in May. Each will host an excursion into the literary arts featuring some known and some not-so-well-known authors. This first program will be a special group effort to kick off the series as part of KSOR's Spring Marathon.

10:00 pm Post Meridian

2:00 am Sign-Off

THURSDAY

* by date denotes composers birthdate

6:00 am Morning Edition

7:00 am Ante Meridian

9:45 am Veneration Gap

Senior citizens' news, views, and events are the focus of this series, produced by KSOR.
Host: Marjorie McCormick.

10:00 am First Concert

Apr. 5 DVORAK: Symphony No. 8
in G, Op. 88

Apr. 12 SCHUMANN: "Kreisleriana,"
Op. 16

Apr. 19 MANZONI: Masse: Omaggio
a Edgar Varese

Apr. 26 Marathon

12:00 n KSOR News

Wanted: Friendly People...

...to answer phones during Spring Marathon, April 23 through May 3. We're looking for people with cheerful voices to take pledge calls and to help us handle the mechanics of our spring fund drive. If you are interested in spending an hour or two with us during one of the most exciting weeks of our year, call KSOR's development office (503) 482-6301 during regular business hours.

No experience necessary!

Reserve your time now.

2:00 pm Music from Europe

A series of performances by great European orchestras.

Funds for local broadcast provided by Auto Martin, Ltd., Grants Pass

Apr. 5 Finalists in the RIAS-Ferenc Fricsay Society Conductor's Competition lead the Berlin Radio Symphony Orchestra in works by Berg and Brahms.

Apr. 12 Zubin Mehta directs the Berlin Philharmonic in George Crumbs' "Ancient Voices of Children" and Strauss' tone poem "Don Quixote."

Apr. 19 Christoph von Dohnanyi conducts the Berlin Philharmonic in Dvorak's Cello Concerto with soloist Yo-Yo Ma, and Stravinsky's complete ballet music for "The Fire Bird."

Apr. 26 Schoenberg's choral masterpiece "Gurrelieder" is the single work in this program, featuring the Helsinki Philharmonic Orchestra conducted by Hiroshi Wakasugi.

4:00 pm New Dimensions

New Dimensions tracks and explores the myriad ways in which human society is changing. It features probing, in-depth interviews with leading figures in health, education, science, psychology, religion, the arts and humanities.

Acquisition funded by Golden Mean Bookstore of Ashland.

Local transmission funded by a grant from Doctors Marc Heller and Martin Osterhaus of the Siskiyou Clinic, Ashland.

Apr. 5 Re-viewing the World Sogyal Rinpoche, an incarnate Lama, scholar and English-speaking meditation master, talks about the lack of courage to believe in goodness.

Apr. 12 A Life Worth Living John Janzen, Founder-Director, and Garn Christensen, Associate Director, of Janzen Rehabilitation and Accident Prevention Services, have developed a program for effectively dealing with stress, depression, addiction and other debilitating problems by providing a powerful personal experience of self-worth, strength, insight and commitment.

Apr. 19 Women's Place in Today's World Swami Radha, author of **Gods Who Walk the Rainbow**, discusses the process of searching deeply within the self to better understand relationships with others.

Apr. 26 Money Mastery Arnold Patent, a "retired" attorney, talks about the principles of perfection, trust and abundance, which produce the mastery of money by simply doing what you love.

5:00 pm All Things Considered

6:30 pm Siskiyou Music Hall

Apr. 5 BACH: Sonata No. 1 in B minor for Violin and Harpsichord

Apr. 12 RAVEL: Rhapsodie espagnole

Apr. 19 HANDEL: Suite No. 4 in E minor

Apr. 26 Marathon

9:00 pm New Letters on the Air

This program, produced at the University of Missouri, Kansas City, by New Letters Magazine, talks with poets, artists, and writers, with readings of their works.

Apr. 5 Mona Van Duyn A teacher at Washington University in St. Louis and author of several volumes of poetry, including "Merciful Disguises" and "Letters from a Father and Other Poems," Van Duyn reads from her works.

Apr. 12 William "Kit" Hathaway Selections from the gymnast of inertia are read on this program recorded at Cornell University where Hathaway currently teaches.

Apr. 19 "Speaking French in Kansas" A dramatization of the story by Robert Day, published by New Letters Magazine. The story received an honorable mention from the Best Short Stories of 1983.

Apr. 26 Muriel Rukeyser The poet reads her work at the 92nd Street YMWHA in New York before her death.

9:30 pm The Bob & Ray Public Radio Show

Bob Elliott and Ray Goulding are back with more of their zany antics, in this new 14-part comedy series.

10:00 pm P.M. Preview: Possible Musics

This program previews a new recording each week, emphasizing "New Age" music, and the innovative experimental synthesizer music being produced in Europe and Japan. The records are usually imports or hard-to-find domestic releases, and are provided each week by the Blue Star Gallery, 10 Guanajuato Way, Ashland.

11:30 pm Post Meridian

2:00 am Sign-Off

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FRIDAY

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6:00 am Morning Edition

7:00 am Ante Meridian

9:45 am BBC Report

10:00 am First Concert

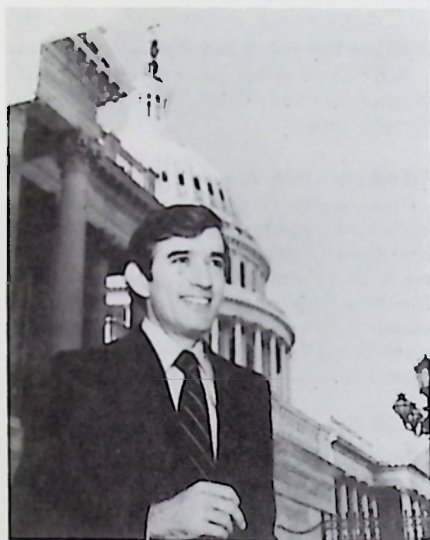
Apr. 6 STRAVINSKY: Orpheus
(complete ballet)

Apr. 13 DEBUSSY: Preludes, Book II

Apr. 20 BEETHOVEN: Symphony No. 9

Apr. 27 Marathon

12:00 n KSOR News



National affairs commentary by columnist Donald Lambro on Morning Edition

2:00 pm International Festival

Apr. 6. The Bavarian State Opera Chorus and Orchestra, conducted by Wolfgang Sawallisch, performs Wagner's complete opera "Das Liebesverbot" ("The Forbidden Love"), based on Shakespeare's "Measure for Measure."

Apr. 13 Mozart's opera "The Marriage of Figaro" is presented by the Bavarian State Opera Chorus and Orchestra, conducted by Wolfgang Sawallisch.

Apr. 20 The Berlin Philharmonic Orchestra, conducted by Klaus Tennstedt, plays Dvorak's Violin Concerto in A minor, Op. 53, with soloist Peter Zazofsky; and Schubert's Symphony No. 9 in C, D. 944 ("Great C Major").

Apr. 27 The NOS Radio Orchestra, led by conductor Bohumil Gregor, performs two symphonies by Czech composer Zdenko Fibich: Symphony No. 10 in E-flat, Op. 38, and Symphony No. 3 in E minor, Op. 53.

4:00 pm Marian McPartland's Piano Jazz

Hosted by Marian McPartland, this series of hour-long programs encompasses the full range of jazz piano. Each week features McPartland in performance and conversation with famous guest artists who discuss their careers and the subtle nuances of jazz.

Apr. 6 The late Eubie Blake is featured at age 97 in one of his last performances, singing his own "You're Lucky to Me" and joining McPartland for a lively rendition of "The Stars and Stripes Forever."

Apr. 13 The late pianist Hazel Scott demonstrates her original jazz style in some of her best-known standards, including Duke Ellington's "All Too Soon."

Apr. 20 Composer/pianist Cedar Walton displays his swinging jazz playing in his own composition "Warm to the Touch" and duets with McPartland.

Apr. 28 Chick Corea is McPartland's guest in solos on his own "Sometime Ago" and "The Gondola"; and duets including "Easy to Love."



The late Eubie Blake on Marian McPartland's Piano Jazz April 6 at 4 p.m.

5:00 pm All Things Considered

6:30 pm Slisklyou Music Hall

Apr. 6 HAYDN: Piano Sonata in C minor

Apr. 13 STRAUSS: Don Quixote, Op. 35

Apr. 20 GRIEG: Piano Concerto in A minor, Op. 16

Apr. 27 Marathon

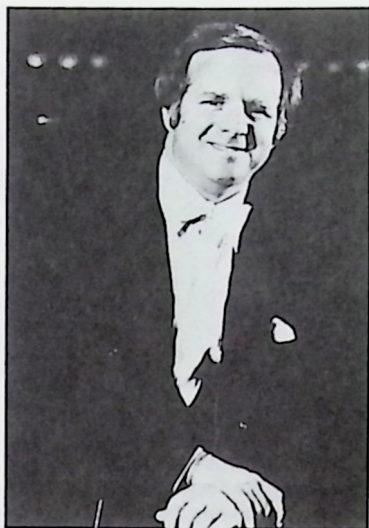
8:00 pm New York Philharmonic

Apr. 6 Works include Morton Subotnick's *Ascent Into Air*; Barbara Kolb's *Chromatic Fantasy*; Balassa's *Lupercalia*, Op. 24; and John Adams' *Grand Pianola Music*. Jacob Druckman and Larry Newland each conduct portions of the performance.

Apr. 13 Zubin Mehta conducts Webern's *Concerto for Nine Instruments*; Beethoven's *Piano Concerto No. 3 in C, Op. 37*, with soloist Rudolf Buchbinder; and Strauss' *Symphonia Domestica*.

Apr. 20 The orchestra performs Gould's *Festive Music in Honor of the Composer's 70th Birthday*; Bartok's *Violin Concerto*, with soloist Pinchas Zukerman; Rachmaninov's *Symphony No. 3 in A, Op. 44*. Leonard Slatkin guest conducts.

Apr. 27 Pianist Cecile Licad is featured as soloist on Rachmaninov's *Concerto No. 2 for*



Leonard Slatkin guest conducts the New York Philharmonic

Piano and Orchestra in C for Piano; other works include Schwanter's *Aftertones of Infinity*, and Mendelssohn's *Symphony No. 5 in D, Op. 105*, all conducted by Leonard Slatkin.

10:00 pm Jazz Album Preview

Showcasing some of the best and latest jazz.

10:45 pm Weekend Jazz

2:00 am Sign-Off



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SATURDAY

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7:00 am Ante Meridian

9:45 am Parents, Taxpayers and Schools
Dwight Roper is your host.



Hazen Schumacher hosts Jazz Revisited

10:00 am Jazz Revisited

Host Hazen Schumacher takes us on a tour through the world of vintage jazz, with background and commentary on America's rich jazz heritage.

Apr. 7 English Jazz Various British jazz groups recorded in London in the '30s and '40s.

Apr. 14 Ellington: Carnegie vs. Studio
"It Don't Mean a Thing" and "Diminuendo in Blue" as played by the Duke in Carnegie Hall and in the studio.

Apr. 21 Pre-empted by the Metropolitan Opera.

Apr. 28 Old and New Recordings separated by several years of "Kitten on the Keys" and "Sweethearts on Parade."

10:30 am Micrologus

Host Dr. Ross Duffin explores the world of early music before 1750. Dr. Duffin is joined frequently by distinguished musicians.

Pre-empted Apr. 21 by the Metropolitan Opera.

11:00 am The Metropolitan Opera

Live from the stage of the Metropolitan Opera House in New York, Music Director and Principal Conductor James Levine leads the Met during its 1983-84 Centennial and 44th season of radio broadcasts.

Apr. 7 Francesca da Rimini by Zandonai is conducted by James Levine in a new production, with Renata Scotto as Francesca, and Plácido Domingo as Paolo. (Ends 2:30 pm)

Apr. 14 Billy Budd by Benjamin Britten is conducted by David Atherton, with Dale Duesing as Billy Budd. (Ends 2:15 pm)

Apr. 21 (Early curtain at 10:00 am)
Don Carlo by Verdi is conducted by James Levine, with Giacomo Aragall as Don Carlo; Montserrat Caballé as Elizabeth; Shirley Verrett as Eboli; Renato Bruson as Rodrigo; and Paul Plishka as Phillip. **This performance concludes the Met's current broadcast season. (Ends 2:40 pm)**

11:00 am Lyric Opera of Chicago
National underwriting by Beatrice Foods
Funding for local broadcast is provided by Sun Studs, Incorporated, Roseburg.

Apr. 28 Aida by Verdi is conducted by Bruno Bartoletti, with Anna Tomowa-Sintow as Aida, and Luciano Pavarotti as Radames.



Verdi's Aida is performed by Anna Tomowa-Sintow and Luciano Pavarotti

3:00 pm Studs Terkel

Author, critic, folklorist and lecturer Studs Terkel hosts this weekly hour-long talk show. The program includes interviews, dramatic readings and sound tributes.

Apr. 7 Roger Rosenblatt talks about his book "Children of War," the product of his conversations with children growing up in the war zones of the world.

Apr. 14 Poet Stephen Spender reads from some of his works.

Apr. 21 Carol Beckwith shares her new book "The Nomads of the Niger" and her experiences as a photojournalist.

Apr. 28 Sitarist Ravi Shankar offers music with conversation.

4:00 pm Siskiyou Music Hall

Apr. 7 BEETHOVEN: Piano Sonata
No. 29 in B-flat, Op. 106
"Hammerklavier"

Apr. 14 HANDEL: Six Concerti Grossi,
Op. 3

Apr. 21 DVORAK: String Quartet in F
"American"

Apr. 28 **Marathon**

6:30 pm All Things Considered

"The news doesn't stop on weekends!"
Neither does National Public Radio's award-
winning news department.

7:30 pm Pickings

Performances by local musicians playing
a variety of music, including jazz, folk
and bluegrass. Hosted by John Steffen

8:00 pm A Mixed Bag

Produced by KSOR alumnus Bill Munger,
now at KCMA in Tulsa, Oklahoma, the pro-
gram features a weekly topical mix of music
and comedy.

10:00 pm Jazz Allivel

Recorded live wherever jazz is performed
in the United States and abroad.

Apr. 7 Ben Sidran hosts concerts from
UCLA Royce Hall and Chandler Pavilion in Los
Angeles, with performances by the New
American Orchestra, John Lewis, Henry
Mancini, Chick Corea, Gary Burton and
Gerry Mulligan.

Apr. 14 Jorge Dalto, Andy Gonzales,
Dom um Romao, Conjunto Libre, Ray Barreto
and Hector Lavoe all get together for Monday
night music at New York's Village Gate.
Hosted by Dr. Billy Taylor.

Apr. 21 Paul Anthony hosts music from
the Delaware Water Gap Festival with Al
Cohn, Bill Dobbins, Phil Woods, Bob Dorough
and Solar Energy.

Apr. 28 Marathon: The Manhattan
Transfer, Joanne Brackeen, Paquito de Rivera
Anthony Braxton making music throughout the
U.S. and Europe, including a special
Ben Sidran performance.

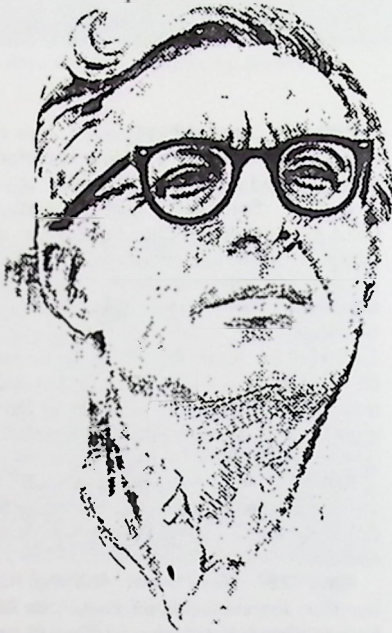
12:00 m Weekend Jazz

2:00 am Sign-Off

COCKTAILS BLUE RIDDIM BAND DAVE BRUBECK PAUL
HORN NORTON BUFFALO CHARLIE BYRD RICHIE COLE
COMMANDER CODY UNIQUE APPETIZERS ALEX DE
GRASSI SCOTT COSSU HERB ELLIS BRYAN BOWERS
EDDIE HARRIS HOMEMADE SOUPS JON HENDRICKS
WOODY HERMAN DAN HICKS SHEILA JORDAN BARNEY
KESSEL CHARBROILED STEAKS PAUL HORN ETTA
JAMES AHMAD JAMAL JACO PASTORIUS TAJ MAHAL
SUPERB SEAFOOD LES McCANN BOBBY McFERRIN
MARIA MULDAUR MARK MURPHY ODETTA FLORA PURIM
BRYAN BOWERS FINE WINES QUEEN IDA SAM AND DAVE
TRAPEZOID JUNIOR WALKER AND THE ALL-STARS DOC
WATSON ELEGANT DESSERTS AIRTO ALIVE! MOSE
ALLISON GOOD OL' PERSONS

The second most famous
festival in Oregon is also
in Ashland.


488-0883
Reservations



(contd. from page 5)

When I was 14 my family moved to Los Angeles where I rollerskated to all the radio stations, badgering them to discover my incredible talent. I wrote scripts for George Burns and Gracie Allen in my typing class at Berendo Junior High and dutifully handed these in to George Burns every Wednesday night following the White Owl Broadcast. George used one of my short routines on the show in early 1935, thereby reinfecting me with my belief that soon after I would conquer Hollywood. It took another 20 years.

At the same time, I was brazen enough to ask Louella Parsons to take me into her Hollywood-Hotel broadcast. She promptly did so, and for months after that I got tickets for the show and rode around town, when Louella wasn't looking in her chauffeured limousine, carrying my rollerskates on my lap.

In 1939 came the really stunning collision with radio. I heard my first Norman Corwin drama, part of which was broadcast around and around the world, echoing back in sound, music and voice multiples. I was completely hooked.

When my first book was published in 1947, I wrote Corwin, sent him a book, and indicated I would like to buy him a drink one afternoon.

Corwin called back a week later and said,

"You're not buying me drinks, I'm buying you dinner!"

We have been close friends for the last 37 years. Along the way we formed our own radio

listeners nostalgia group, the Vice and Sadists, a group encompassing Stan Freberg, Corwin, myself and Bill Idelson who played Rush Gook on "Vic and Sade."

We gather once or twice annually and play old records and transcriptions, ranging from "Amos 'n Andy" in 1929 on up through Corwin's United Nations broadcasts, and tapes from the year Stan replaced Jack Benny on radio.

Along the way, I begged, I pleaded with the executives of every network, year after year, to let me have my own radio series. I wrote for "Suspense," the "CBS Radio Workshop," "Escape" and Dimension X," waiting for the day when radio would ope its arms and truly let me in.

Well, it never happened. Not until this year. And at last Micahel McDonough and Brigham Young University have brought it off. Thirteen stories with great music, a splendid narrator, fine casts, and sound effects grand enough to knock the socks off the Olympian gods. Look upon a very happy writer, here.

O, ghosts of Lum and Abner, Louella Parsons, Gracie Allen, Chandu, and Buck Rogers, look at me now! No, come to think of it, don't look. Just shut your dear eyes and Listen.

**Bradbury 13 debuts
Tuesday, April 3 at 9:30 pm**

Earth of April

Know you the color
of the April earth is purple
with violet shadows
and a lilac crust—
that rills of burgundy
peep from flat tilled fields
in a texture
no kin of dust;
that the air—cool, clean
raw with April—
sweeps from forest hills
to the furrow's part
to find there bleeds a color
rare and nameless
strangely like that
of the human heart?

—Dorothy Pruitt

Wilderness Hill

One truth I must accept:
Tidiness has no place on this hill;
Winds will blow as they feel,
The leaves fall, pile up, scatter . . .
No amount of broom-sweeping
Can tame nature to a demure lady
For when she is about her business
Science is wasted.

Still, I've come to prefer the disorder
Of seed-strewn earth
And rampant foxglove,
The parched beauty of sere grasses
A golden sea at noon
And a field of snow under moonlight.

One who sees
But the polished floor
Can't know the wild beauty
Of ungroomed grass under dew,
Under rain, under hot sunlight —
Of glistening, sun-polished seeds
And the bleached bones of firewood
Drawn up to burn.

Grateful am I
To know this hill
Before landscaping,
Before the dozer smoothes
Its primitive contour,
The blade fells the native shrub
And man blunts the wind with walls.

Though it is destined, this hill,
Its crude cliff to yield
To the home we must have,
My loyalty clings
To its raw and rugged outset
When only the quail
Touches the tangle.

And someday
I know well
As I sit in my sleek patio
My heart will recall the cool sweet dawns
When we found the grass rumpled
By the shape of the deer's bed,
When the air smelt of weeds
And the birds felt at home.

- Dorothy Pruitt

Dorothy Pruitt, who has acted and edited the souvenir program for the Oregon Shakespearean Festival, has published short stories in *Ladies Home Journal* and *Everywoman Magazine*, poetry in

Ladies Home Journal, *Oregonian Poetry*, and the *Medford Mail Tribune*. She and her husband live in Medford where they owned and operated a music store for a number of years.

Typewritten, double-spaced manuscripts, accompanied by a biographical note and a stamped self-addressed envelope, should be sent to Vince & Patty Wixon, c/o KSOR GUIDE, 1250 Siskiyou Blvd., Ashland, OR. Please allow two to four weeks for reply.

We encourage local authors to submit original prose and poetry for publication in the GUIDE. We ask that you submit no more than four poems at one time, with no poem longer than 100 lines, and prose of up to 1,500 words. Prose can be fiction, anecdotal or personal experience.

KSOR GUIDE/APR 1984/43

Calling All Marathon Haters!

*There are those who believe that the world can be divided into two kinds of people...those who divide the world into two kinds of people, and those who don't. Since I am of the former category, I will divide the KSOR world into two kinds of people: those who **love** the marathon and believe it is our finest hour; and those who **bate** the marathon. You'll often find the **haters** spitting at their radios during Fall and Spring.*

This message is addressed directly to the latter. You hate the marathons, you say, because you tune in to KSOR to hear unique radio programs, unfettered by commercial considerations and uninterrupted by commercial breaks. Why, then, you ask, must we be assaulted semi-annually by more than 1000 hours of uninterrupted non-commercial commercials? The answer is economic reality. We pay a high price for our freedom, and freedom seems a most vulnerable target in economically trying times.

But there always seems to be some **good news** and in this marathon, it's special programs: music chosen by you and other supporters of KSOR (see ballot on page 4); a special *Talk Story*; and the best drama schedule we've had in years! Of course, no marathon would be complete—or completed—without a healthy dose of "pitching." There is a way, however, to cut even further the amount of on-air time spent in this deeply humiliating activity. *That's where you Marathon Haters come in!*

Welcome to the wonderful world of MARATHON-BY-MAIL!

Here is your opportunity to subvert the marathon without subverting KSOR. Every unplugged dollar we receive in the mail during the marathon (and so designated by enclosing the coupon below) will be added to the dollars pledged on the phones. Thus the amount of time necessary on the air can be cut drastically if each of you Haters **immediately** made out a check, in either a **generous** or **enormous** amount and mail it with this coupon.

Only you can prevent marathon despair!

Ron Kramer

Here's my Marathon-Hater Contribution

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- ☐ Conductor/one year \$40
- ☐ Principal/one year \$30
- ☐ Regular/one year \$20
- ☐ Student-Senior \$15

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I wish to use ☐ Mastercard ☐ Visa

Please make check payable to:

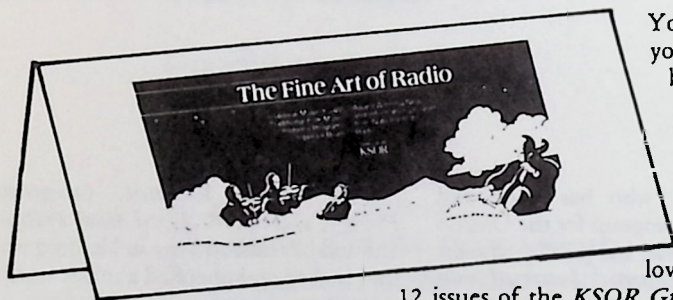
KSOR Listeners Guild

1250 Siskiyou Blvd.

Ashland, OR 97520

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You can also make your friends happy by giving them a gift membership in the KSOR Listeners Guild.

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- ☐ Conductor/one year \$40
- ☐ Principal/one year \$30
- ☐ Regular/one year \$20
- ☐ Student-Senior \$15

Name _____

Address _____

Please include your name & address in marathon hater space above.

ARTS EVENTS

For more information about arts events, listen to the KSOR Calendar of the Arts broadcast weekdays at 9:15 am and 12 Noon.

- 1 Concert, Siskiyou Chamber Singers.** 4 pm. Music Recital Hall, Southern Oregon State College, **Ashland.** Call Jacqueline Dougherty at (503) 488-2410

5, 6 & 7 Musical, "South Pacific." Presented by the Lighthouse Repertory Theatre. All performances at 8 pm., except Apr. 1: 2 pm. Crescent Elk Auditorium, 9th & "G" St., **Crescent City.** (707) 464-2574

thru 13 Play, "Dracula," The Oregon Shakespearean Festival, **Ashland.** For schedules & tickets, contact the Festival Box Office at (503) 482-4331

thru 14 Exhibit, Paintings by Dunbar, Tulare & Newman. Arrangement of Visual Arts. Grants Pass Museum of Art, Riverside Park, **Grants Pass.** Hours: Tues-Sat, noon-4 pm. (503) 479-3290

thru 29 Exhibit, Limited Edition Portfolio of Ten Broad-sides, "Into the Foxgloved Night," prints by Valerie Willson, poems by Michael Riley, typography by John Laursen, at Hanson Howard Galleries, 505 Siskiyou Blvd., **Ashland.** (503) 488-2562

- 1 thru 20 Exhibit, Northwest Print Council,** with lithographs, intaglios and woodblocks from members. Stevenson Union Gallery, Southern Oregon State College, **Ashland.** Hours: Mon-Thurs, 8 am-9 pm; Fri 8 am-5 pm. (503) 482-6465

thru 25 Tenth Annual Juried Photographic Exhibition. Opening reception April 1, 1-4 pm. Coos Art Museum, 515 Market Ave., **Coos Bay.** Hours: Tues-Sun, 1-4 pm. (503) 267-3901

thru 30 Exhibit, Recent Photographic Work by Doug Franklin. On the Wall Gallery, 217 E. Main, **Medford.** Hours: 10 am-5 pm. (503) 773-1012

Plays, "Troilus and Cressida" by Shakespeare; **"London Assurance"** by Dion Boucicault; and **"Hay Fever"** by Noel Coward, all presented by the Oregon Shakespearean Festival, **Ashland.** For tickets contact the Festival Box Office at (503) 482-4331

- 2 Southern Oregon Photographic Association Meeting.** Photo program and color slide contest. 7:30 pm. BLM Bldg., 3040 Biddle Rd., **Medford.** (503) 779-8421

- 5 Concert, Rogue Valley Symphony**, with a program of Wagner, Mahler and Schubert, conducted by Yair Strauss. 8 pm. Church of Jesus Christ of Latter Day Saints, **Grants Pass**. (503) 482-6353

6 & 7 Musical, "South Pacific," presented by the Lighthouse Repertory Theatre. 8 pm. Crescent Elk Auditorium, 9th & "G" St., **Crescent City**. (707) 464-2574

- 6 Film Series, A Night of Short Subjects**, including comedy, animation and drama. 7:30 pm. Auditorium, Oregon Institute of Technology, **Klamath Falls**. (503) 882-6321

Concert, Rogue Valley Symphony, with a program of Wagner, Mahler and Schubert, conducted by Yair Strauss. 8 pm. Medford Senior High School, **Medford**. (503) 482-6353

and **7 Barber Shop Quartets**. 8 pm. Jacoby Auditorium, Umpqua Community College, **Roseburg**. (503) 440-4600

and **7; 13-14 Play, "How the Other Half Loves."** 8 pm. Siskiyou Performing Arts Center, **Yreka**. (916) 842-5442

thru **29 Exhibit, Annual Invitational Art Show**. Umpqua Valley Arts Center, 1624 W. Harvard, **Roseburg**. (503) 672-2532

- 7 A Literary Evening**, sponsored by the Douglas County Library. 8 pm. Umpqua Valley Arts Center, **Roseburg**. (503) 672-2532

- 7 Concert, Rogue Valley Symphony**, with a program of Wagner, Mahler and Schubert, conducted by Yair Strauss. 8 pm. Music Recital Hall, Southern Oregon State College, **Ashland**. (503) 482-6353

Musical, Rogue Valley Opera Guild, Grants Pass Chapter. 8 pm. Rogue Bldg., Rogue Community College, **Grants Pass**. (503) 479-5541

- 8 Roseburg Watercolor Society**. 2 pm. Umpqua Valley Arts Center, **Roseburg**. (503) 672-2532

- 9 Writers' Club**. 2 pm. Umpqua Valley Arts Center, **Roseburg**. (503) 672-2532

and **23 Jefferson Acoustic MusicMakers (JAMM) Meeting**. JAMM promotes a broad music spectrum of acoustic instruments and welcomes those interested to come to JAMM sessions and concerts. 7:30 pm. Drydock Restaurant, 1012 Main St., **Klamath Falls**. Contact David Lee at (503) 882-3499 or write: JAMM, c/o 1803 Avalon, Klamath Falls 97601

- 10 Quilters Guild**. 7:30 pm. Umpqua Valley Arts Center, **Roseburg**. (503) 672-2532

and **11 Vintage Film Festival, "The Jazz Singer" (1927)**. Apr. 10, 2 pm; Apr. 11, 7:30 pm. Eden I, Southwestern Oregon Community College, **Coos Bay**. (503) 888-2525

- 11 Choral Concert**, by the Oregon Music Educators Association. 9 am-4 pm. Jacoby Auditorium, Umpqua Community College, **Roseburg**. (503) 440-4600

- 12** and 13 **Drama, "Dracula,"**
by the Lakeview High School
Thespians. Jr. High Auditorium,
Lakeview. (503) 947-3601

Spinners Guild. 10 am.
Umpqua Valley Arts Center,
Roseburg. (503) 672-2532

- 13 ASRCC Film Series, "Diva."**
8 pm. Rogue Bldg., Rogue Com-
munity College, **Grants Pass.**
(503) 479-5541

Concert, "Faure Requiem,"
Community Choir of Southwestern
Oregon Community College.
8 pm. First Presbyterian Church,
Bandon. (503) 888-2525

and 14 **Play, "How the Other
Half Loves."** Siskiyou Per-
forming Arts Center, **Yreka.**
(916) 842-5442

- 14 Concert, "Faure Requiem,"**
Community Choir of Southwestern
Oregon Community College. 8 pm.
First Presbyterian Church,
North Bend. (503) 888-2525

- 15 Oregon Music Teachers'
Association Piano Recital.**
3-5 pm. Rogue Bldg., Rogue
Community College, **Grants
Pass.** (503) 479-5541

- 16 Concert, Pacific Lutheran
University Choir.** 8 pm. Music
Recital Hall, Southern Oregon
State College, **Ashland.**
(503) 482-6101

- 17** and 18 **Vintage Film Festival,**
"Dancing Lady," (1933). Apr.
17, 2 pm; Apr. 18, 7:30 pm.
Eden I, Southwestern Oregon
Community College, **Coos Bay.**
(503) 888-2525

- 17** thru May 5 **Exhibit, Fiber Art
by Karen Kaufman and
Paintings by Wis Nelson.**
Grants Pass Museum of Art, River-
side Park, **Grants Pass.**
(503) 479-3290

- 18 Coffee House Entertainment.**
12 noon. Empire Hall,
Southwestern Oregon Community
College, **Coos Bay.**
(503) 888-2525

- 19 High School Band Concerts,**
presented by the Oregon Music
Educators Association. 9 am-3 pm.
Fine Arts Bldg., Umpqua Com-
munity College, **Roseburg.**
(503) 440-4600

- 20 Concert, Metropolitan Brass
Quintet.** 7:30 pm. Music Recital
Hall, Southern Oregon State Col-
lege, **Ashland.** (503) 482-6101

and 21; 27-28 **Dinner Theatre,**
"Beside Yourself," comedy.
Riverside Conference Center,
Grants Pass. (503) 479-5441

- 21 "Standoff at Thistle Creek,"**
presented by the Jacksonville
Museum Performers and sponsored
by the Southern Oregon Historical
Society. 7:30 pm. U.S. Hotel,
Jacksonville. (503) 772-4606

Concerts for Small People.
7 pm. Rogue Bldg., Rogue Com-
munity College, **Grants Pass.**
(503) 479-5541

- 22 Original Play, "Processione,"**
by Actors Workshop with multi-
media at Varsity Theatre
Backstage IV, **Ashland.**
(503) 482-8114

23 thru May 12 1984 **Western Region Print, Painting & Drawing Juried Exhibition.**

Reception and award announcements on Apr. 23 at 7 pm. Stevenson Union Gallery, Southern Oregon State College, **Ashland**. Hours: Mon-Thurs, 8 am-9 pm; Fri 8 am-5 pm. (503) 482-6465

24 Junior High School Choral Festival, presented by the Oregon Music Educators Association. 9 am-3 pm. Jacoby Auditorium, Umpqua Community College, **Roseburg**. (503) 440-4600

and 25 **Vintage Film Festival**, "Ziegfeld Girls," (1941). Apr. 24, 2 pm; Apr. 25, 7:30 pm. Eden I, Southwestern Oregon Community College, **Coos Bay**. (503) 888-2525

26 Umpqua Weavers Guild. 10 am. Umpqua Valley Arts Center, **Roseburg**. (503) 672-2532

27 Play, "Cat on a Hot Tin Roof," by the Oregon Shakespearean Festival. Opening at 8 pm in the Angus Bowmer Theatre and continuing through the Spring Season. **Ashland**. For schedules & tickets, contact the Festival Box Office at (503) 482-4331

and 28 **Exhibit, Invitational Art Show**, in conjunction with a meeting of the Oregon Arts Commissioners, hosted by the Humbug Mountain Committee of Port Orford. Reception Apr. 27, 5-7 pm. Coos-Curry Electric Cooperative Bldg., **Port Orford**. For more information, call Sharon Leahy at (503) 332-2943

ASRCC Film Series, "The Great Escape." 8 pm. Rogue Bldg., Rogue Community College, **Grants Pass**. (503) 479-5441

Art Auction, works from the Invitational Art Show. 8 pm. Umpqua Valley Arts Center, **Roseburg**. (503) 672-2532

and 28 **Dinner Theatre**, "Beside Yourself," comedy. Riverside Conference Center, **Grants Pass**. (503) 479-5441

28 Concert, Roseburg Community Orchestra, sponsored by the Umpqua Symphony Association. 8 pm. Jacoby Auditorium, Umpqua Community College, **Roseburg**. (503) 440-4600

29 Concert, Violinist Robert McDuffe, sponsored by the Roseburg Community Association. 3 pm. Jacoby Auditorium, Umpqua Community College, **Roseburg**. (503) 440-4600

If you would like a notice placed in Arts Events or aired on KSOR's Calendar of the Arts, let us know. Deadline is first of the month for following month's events. Items for on-air use need to arrive at least three days before the event. Address all submissions to Arts Events, KSOR GUIDE, 1250 Siskiyou Blvd., Ashland, OR 97520.

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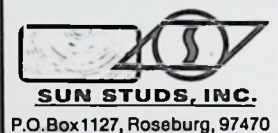
The KSOR Listeners Guild extends a hearty thanks to the businesses and individuals who help make possible the fine programs you hear on KSOR. We ask you to send your personal thanks to them for their support. They enjoy your appreciation.

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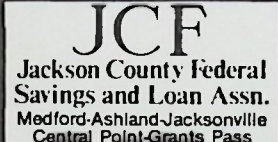
Lyric Opera of Chicago



New Dimensions



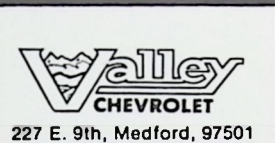
Wed. Morning Edition



Star Wars



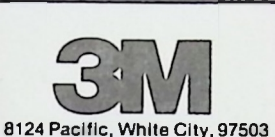
About Women



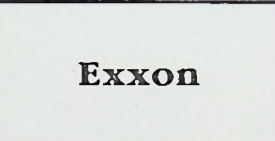
The Chicago Symphony



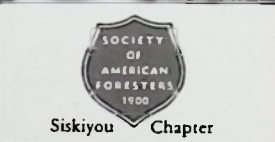
Satellite recordings



New York Philharmonic



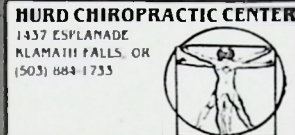
KSOR News Wed.



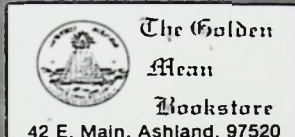
Music from Europe



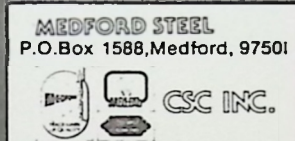
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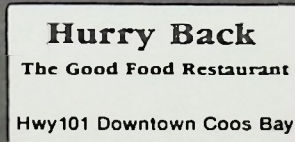
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Special Projects



Star Wars



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Gina Ing
Director of
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(503) 482-6301

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